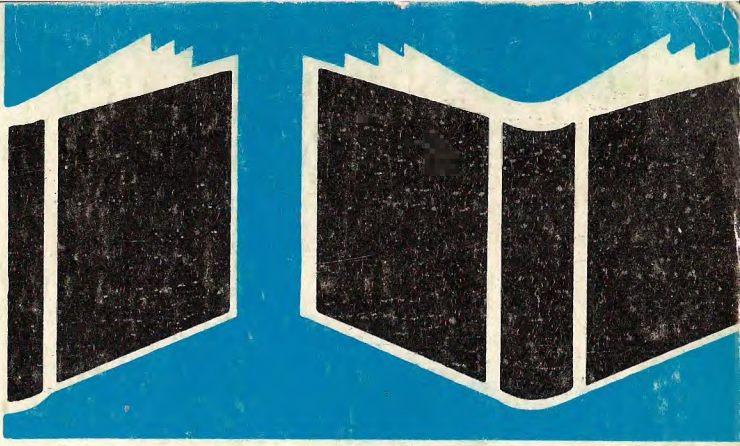
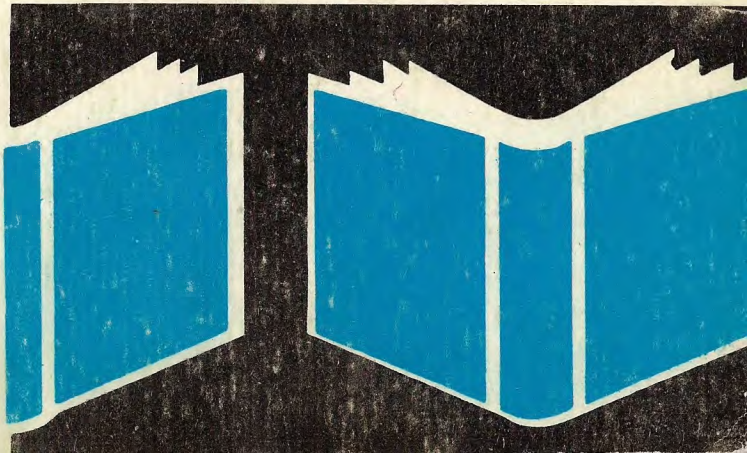


Essential English

FOR FOREIGN STUDENTS

Book 2

BY C. E. ECKERSLEY



ESSENTIAL ENGLISH

for

Foreign Students

BOOK TWO

revised edition

by

C. E. ECKERSLEY

Illustrations by
CHARLES SALISBURY,
BURGESS SHARROCKS
and from 'Punch' and 'The Humorist'

FOREIGN LANGUAGES PRESS
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PREFACE

ESSENTIAL ENGLISH is a course in four books, of which this is the second, for the teaching of English to adult foreign students. It aims at giving the student a sound knowledge of the essentials of both spoken and written English and taking him well on the way to a mastery of idiomatic conversational and literary English.

The normal constructions and sentence patterns of English are introduced gradually and systematically, and are well drilled at every stage. The learner is guided through "essential" grammar in the simplest possible manner, and every new construction is explained and illustrated as soon as it is used.

The restricted vocabulary within which the four books are written has been based on *A General Service List of English Words*.[1] But neither this list, nor any other list, has been followed slavishly and blindly; the vocabulary and the grammar and the structures taught have been tested constantly by the experience gained during some thirty years of teaching English to foreign students or writing text-books for them.

Because I believe that a knowledge of the *spoken* tongue is the true basis of language learning, much of this book is in "conversational" form; and my constant endeavour has been to ensure that, despite the restrictions that a limited vocabulary naturally imposes, every sentence in these conversations is expressed in the living colloquial idiom that an educated Englishman would use.

And, since the most effective spur to learning a language (or anything else) is interest, every effort has been made to cover the linguistic pill with the jam of gaiety. So, as soon as the preliminaries are mastered, the reader is introduced to Mr. Priestley, his household and his group of students. We see them here and in all the other books chatting together,

[1] A new edition of the *Interim Report on Vocabulary Selection* (Longmans).

telling jokes, reading stories that they have written, singing songs or acting short plays. It is on these conversations and stories and the " talks by Mr. Priestley " that the language teaching is based, and from them that the copious exercises by which the teacher is enabled to test how far the work has been understood, are drawn.

There are numerous changes in this new edition. Fresh, and it is hoped, more interesting reading material has been added including a short play, some episodes in the Priestley household, a song and two poems, and two new stories about Hob's extraordinary relatives.

Special attention has been paid to the use of the Tenses in English, and three " Examination Papers ", for revision, have been introduced (after Lessons 10, 21, 33). There are five new " Stories Without Words " (pages 26, 55, 75, 149, 237), and an attempt has been made to teach some points of grammar in a lively, pictorial manner, as, for example, on pages 87, 129, 160, 170, etc. An index also has been added.

In the Teacher's handbook[1] that has been prepared to accompany this volume, further guidance has been given on the main techniques of language teaching, a great deal of extra teaching material has been given in the " Commentaries ", detailed suggestions and practical hints are given on the teaching of each lesson, and a complete Key to the exercises and solutions to puzzles and crosswords in the Pupil's Book is provided.

Though a text-book that is the ideal one to every teacher and student is, perhaps, an impossibility, it is hoped that most students and teachers will feel that this new edition is an improvement on the old one, but the author will be most grateful at any time for further criticisms and suggestions that will help to make ESSENTIAL ENGLISH more useful to those who study it or teach from it.

C. E. E.

August 1955.

[1] *Essential English, Book II, Teacher's Book.*

CONTENTS

LESSON		PAGE
1	The Priestleys' House	1
2	Comments on Lesson 1. Possessive Pronouns, Past Perfect Tense, Idiomatic Expressions	9
3	The Vocabulary of Everyday Life	19
4	Everyday Talk	27
5	Parts of Speech	33
6	Hob Tells a True Story	40
7	Comments on Lesson 6. Past Continuous Tense, Reflexive Pronouns and Emphasising Pronouns	44
8	One Glorious Hour	54
9	Kinds of Nouns	60
10	Margaret Priestley's Birthday Morning	65
	Examination Paper No. 1	70
11	Two Poems and a Song	76
12	The Future Tense	82
13	Frieda Writes a Letter Home	91
14	Comments on Lesson 13. Letters	98
15	Holidays Have Started	102
16	The Future Continuous Tense	107
17	The Railway Station	111
18	Money	116
19	Plurals of Nouns	127
20	Jan and Frieda leave for Switzerland	133
21	Gender of Nouns	142
	Examination Paper No. 2	146
22	Hob's Story of His Uncle Tom	151
23	Active and Passive Voice	157
24	Back from the Holidays	163
25	The Future Perfect Tense	172
26	Everday Situations	177
27	Weights and Measures	189
28	The Articles	193

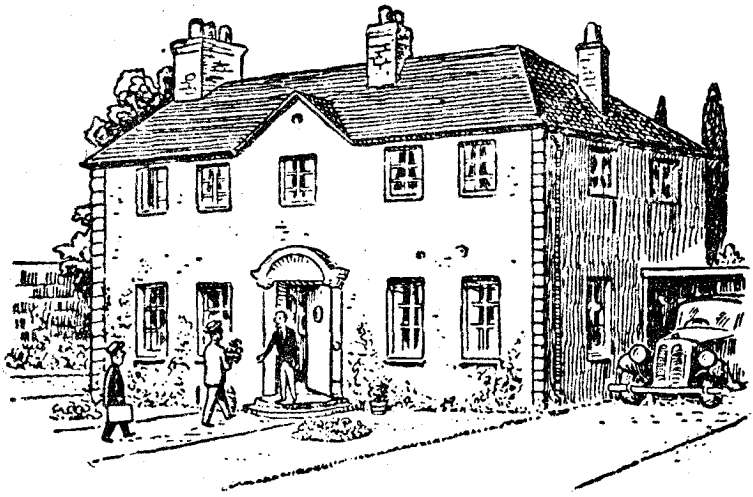
LESSON		PAGE
29	MEALS	199
30	SOME MORE SHOPPING	206
31	DRESS	214
32	FRIEDA'S FIRST DAY IN LONDON	220
33	OLAF READS HIS PLAY	226
	EXAMINATION PAPER NO. 3	234
	PRONOUNCING VOCABULARY OF *Essential English* BOOK II	238
	INDEX	247

LESSON 1

The Priestleys' House

You have heard (in Book I) about Mr. Priestley and his students. I want, now, to tell you something about his house. He is an old friend of mine, and I went to visit him about a fortnight ago and stayed at his house for the week-end.

He lives in a very nice house. It is called "The Pines" and is about ten miles from London. There is a big garden all round it, and I went in at the garden gate and walked along the path to the front door. There is a smooth lawn in front of the house with beds of roses in it. I knocked at the front door.



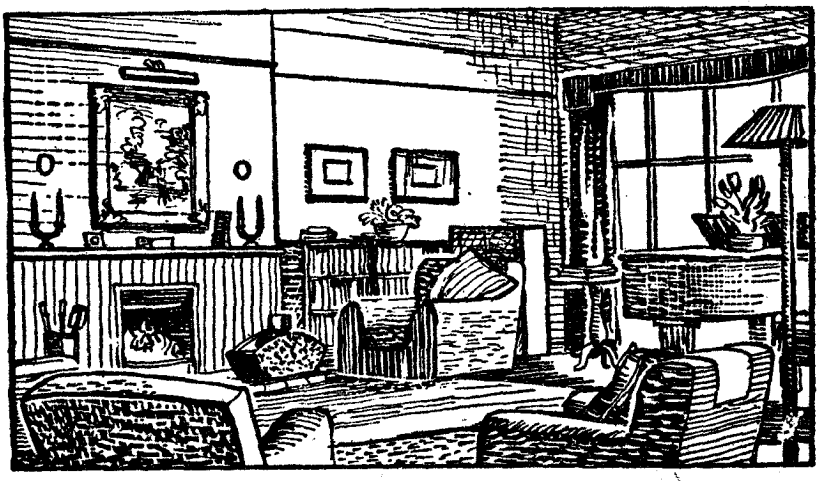
Mr. Priestley opened it and, with a smile and some words of welcome, shook hands with me, and we went into the hall. Then Mrs. Priestley came to greet me.

I said, "How do you do?" and gave her the flowers that I had bought for her.

She said, "Oh, thank you. What beautiful roses! How kind of you to bring them! I love roses, and ours haven't been good this year. These are lovely."

She took them away to put them in water, and Mr. Priestley and I went into the sitting-room and sat down in armchairs before the fire, for it was a rather cold day and I was very pleased to see the bright fire burning in the fireplace.

Their sitting-room is quite a big room, about 25 feet long by 15 feet wide. There was a thick carpet on the floor. One or two good water-colours hung on the walls, and there was a large and very interesting oil-painting that I hadn't seen before. There was a piano on one side of the room (both Mr. and Mrs.



Priestley are fond of music, and Mrs. Priestley plays the piano beautifully). There were three or four comfortable armchairs, a radio, and three or four bookcases filled with books. On a small table near the window there were copies of *The Times*, *Punch* and some foreign newspapers and magazines. Mrs. Priestley returned with the roses in a bowl which she put on the table and a few minutes later Susan[1] came in with tea and a very nice cake.

I had expected to see John Priestley and Margaret. I had brought a box of chocolates for her; I knew she liked chocolates, but they told me John was up at Oxford and Margaret had gone to a birthday party at the house of a friend of hers.

After we had chatted for a little time, Mrs. Priestley said, "Will you excuse me, please? I want to see about the dinner. Did you know that Lizzie[1] had left us?"

"No, I didn't," I said.

"Yes," continued Mrs. Priestley, "she got a letter about a month ago to say that her sister-in-law had died, and so Lizzie has gone to keep house for her brother. That cake that we had at tea was hers; she sent it to me yesterday. Since she left, I have done the cooking and baked the cakes, but mine are never as good as hers."

"Nonsense, my dear; I don't think Lizzie's cakes were any better than yours," said Mr. Priestley, loyally.

"Take no notice of Charles," said Mrs. Priestley with a smile. "They say love is blind; it seems to me he can't taste, either. My husband's ideas about

[1] You remember Susan, the maid and Lizzie, the cook, in Book I.

grammar are, I am sure, better than mine, but when it's a question of ideas about cakes, mine are far better than his."

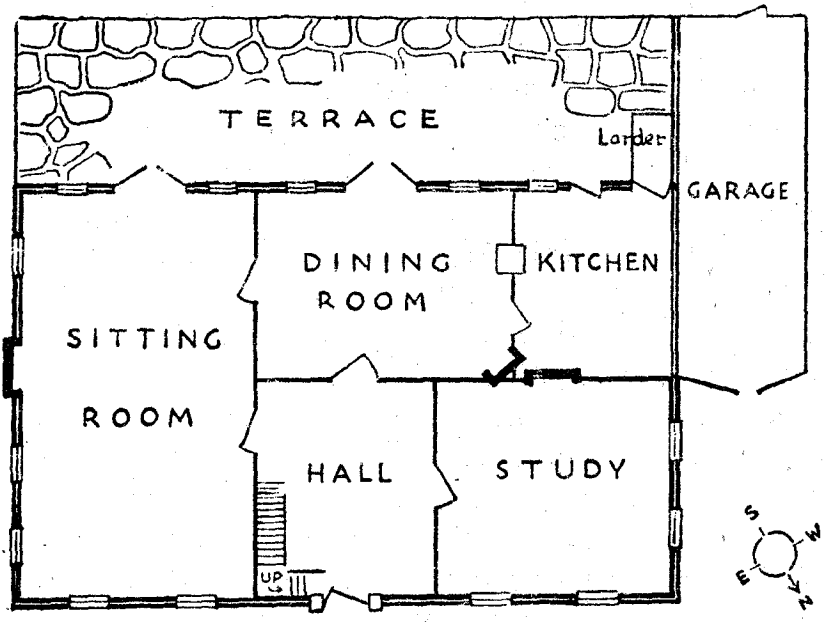
She went out, and Mr. Priestley said, "It's bad luck about Lizzie, isn't it? I'm afraid Susan will go, too, before long. A young fellow near here, Joe Marsden, has asked her to marry him. He is trying to buy a café in the High Street. The café is not his yet, but I think he'll get it, and, when it *is* his, I'm pretty sure Susan will marry him and go to help him to run the café. It will make things difficult for my wife. Ours is quite a big house for one woman to run, and it's almost impossible, nowadays, to get help in the house."

After a little time Mrs. Priestley joined us again and said, "Dinner is ready," so we went to the dining-room, a pleasant-looking room with a Persian carpet on the floor, a dark oak dining-table, six chairs and a sideboard. A red lampshade gave a warm colour to the room, and an electric fire kept it comfortable while we had dinner. Susan drew the brown velvet curtains across the windows as it was now quite dark outside, and we sat down to dinner, a very English one—roast beef and Yorkshire pudding, roast potatoes, and cabbage grown in their own garden, followed by apple-pie with thick cream and sugar.

When we had finished dinner, Susan took the dishes from the dining-room to the kitchen, and Mrs. Priestley went with her to make coffee. Mr. Priestley took me to his study for a quiet smoke and to show me some of his books.

After a quarter of an hour or so, Mrs. Priestley came

to tell us she had made the coffee and it was in the sitting-room. So we went there to take coffee and talk together and listen to the news on the radio. Then Mrs. Priestley played some Chopin, my favourite composer for the piano. It was now eleven o'clock and I was feeling rather tired. Mr. Priestley saw this and said, "You have had a tiring day and you look sleepy; come along upstairs to your bedroom."



PLAN OF THE HOUSE

Upstairs there are five bedrooms, a bathroom and a lavatory. We went to my room and he said, "Here you are. There is running water in your room and you can wash there or go to the bathroom, whichever you prefer. You will find soap in the soap-dish, and here are your towels. Put on the electric fire and warm your pyjamas before putting them on. There are

sheets and three blankets on your bed, and my wife has put a hot-water bottle in it, but if you are not warm enough there is an eiderdown here. Now, do you want anything else?"

I said, "Oh, no, thank you. I shall be very comfortable." He added, "We have breakfast rather early—about a quarter past eight—but you can, of course, come down later if you like and have breakfast then."

I said, "I will come down and have breakfast with you."

"All right," he said; "I'll bring you a cup of tea at half past seven; that will give you time to get properly awake, shave and have a bath before breakfast if you feel like it. It will be all right if you take a bath about a quarter to eight. I have mine at seven, and my wife and Margaret take theirs in the evening."

"Splendid," I said; "thank you very much. Good night."

PRONUNCIATION DRILL

[iː]	[i]			[æ]
gr**ee**t	c**o**ntinue	bl**a**nk**e**t	r**e**ply	bl**a**nk**e**t
k**ee**p	**e**xcuse	caf**é**[1]	favour**i**te	ch**a**t
magaz**i**ne	pr**e**fer	vel**v**et	v**i**sit	l**a**mp
sh**ee**t	p**y**jamas	carp**e**t	spl**e**nd**i**d	m**a**gazine

[ɑː]	[ɔ]	[ɔː]	[u]	[uː]
b**a**th	b**o**ttle	fl**oo**r	r**oo**m	sm**oo**th
c**a**rpet	c**o**py	l**aw**n	b**oo**k	contin**ue**[2]
p**a**th	kn**o**ck	b**oa**rd	sh**oo**k	excu**se**[2]
pyj**a**mas	n**o**nsense	y**ou**rs	p**u**dding	

[1] also, and more usually, [ei] ['kæfei].
[2] The sound here is [juː].

[ə:]	[ou]	[ə]		
curtain	**soap**	**afraid**	**continue**	**magazine**
furniture	**bowl**	**along**	**favourite**	**nonsense**
	oak	**awake**	**furniture**	**nowadays**
	grow	**composer**	**loyal**	**pyjamas**[1]

[ai]		[εə]
blind	**mine**	**chair**
die	**reply**	**theirs**
eiderdown	**pie**	**upstairs**
side	**smile**	

EXERCISES

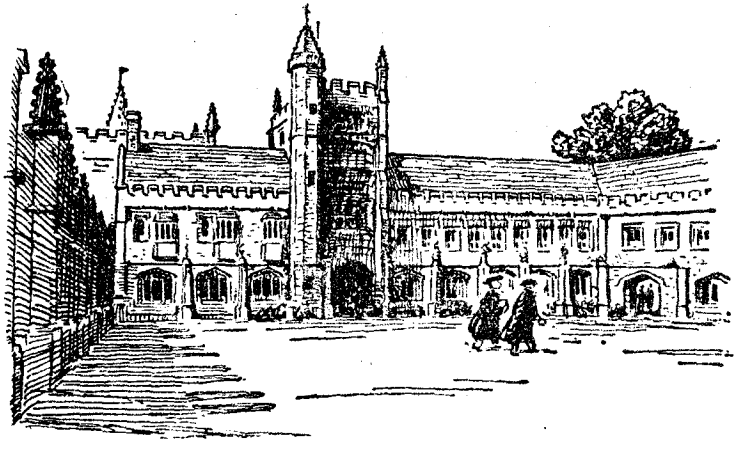
I. *Use in sentences of your own the following words:*

1. comfortable
2. lampshade
3. path
4. carpet
5. velvet
6. lawn
7. bowl
8. pyjamas
9. welcome
10. sideboard
11. café
12. eiderdown

II. *Answer the following questions fully:*

1. Where is Mr. Priestley's house and what is it called?
2. What is there in front of the house?
3. What did Mrs. Priestley say about the roses?
4. Where were (*a*) John, (*b*) Margaret Priestley?
5. Describe (*a*) the sitting-room, (*b*) the dining-room.
6. What did they have for dinner?
7. Why had Lizzie left the Priestleys?
8. Why does Mr. Priestley think Susan will leave them?
9. What did Mr. Priestley say about his wife's cakes?
10. What was her reply?

[1] Two pronunciations: [pə'dʒa:məz], [pi'dʒa:məz].



Dictation

John Priestley is at Oxford University. He has two rooms, a sitting-room and a bedroom. His sitting-room is a pleasant one. There is a thick carpet on the floor, and one or two water-colours and black and white drawings hang on the walls. Near the door is a bookcase filled with books, and by the window is a table at which John works. On it are some books and copies of University magazines. John is not working now; he is making coffee. A friend is coming to his rooms for a chat. On a plate are some cakes which Mrs. Priestley has baked.

John goes to the window and looks at the smooth lawns and roses and the old, grey walls. It is getting dark, so he draws the curtains and puts on the light. It has a red lampshade which gives a warm colour to the room. A fire is burning brightly in the fireplace.

John hears a knock at the door. His friend has come.

Composition Exercises

1. Describe the pictures on pages 1 and 2.
2. Describe the furniture etc., in (*a*) your sitting-room, (*b*) your dining-room, (*c*) your bedroom, (*d*) your kitchen.
3. Describe the house you would like to live in.

LESSON 2

COMMENTS ON LESSON 1

Possessive Pronouns

You have had the Possessive Adjectives (*my*, *your* *his*, *her*, *its*, *our*, *their*) in Book I. In the last lesson you had these examples of the Possessive Pronouns: *mine*, *yours*, *his*, *hers*, *ours*, *theirs:*

I love roses, and *ours* haven't been good this year.

I don't think Lizzie's cakes are any better than *yours*.

The cake we had at tea was one of *hers ; mine* are never as good as *hers*.

His ideas about grammar are better than *mine*, but when it's a question of ideas about cakes, *mine* are better than *his*.

The café is not *his* yet; when it is *his*, Susan will marry him.

Ours is quite a big house.

You can take a bath at a quarter to eight; I have *mine* at seven, and my wife and Margaret have *theirs* in the evening.

As you can see, the Possessive Adjective qualifies a noun; the Possessive Pronoun stands instead of a noun, e.g.

Possessive Adjective	*Possessive Pronoun*
Lizzie's cakes are not better than *your* cakes (*Adjective* + *Noun*).	Lizzie's cakes are not better than *yours*.
I have *my* bath at seven; my wife and Margaret have *their* baths in the evening.	I have *mine* at seven; my wife and Margaret have *theirs* in the evening.
When it's a question of ideas about cakes *my* ideas are better than *his* ideas.	When it's a question of ideas about cakes, *mine* are better than *his*.

Here are the Personal Pronouns, the Possessive Adjectives and the Possessive Pronouns:

Personal Pronoun	*Possessive Adjective*	*Possessive Pronoun*
I	my	mine
you	your	yours
he	his	his
she	her	hers
we	our	ours
they	their	theirs

There is a Possessive Adjective *its*, e.g.

The dog has eaten *its* dinner.
The bird is in *its* nest.

The Possessive Pronoun *its* is practically never used.

Note the difference between *its* (Possessive Adjective) and *it's* (short form of *it is*), e.g.

It's a long way to Tipperary.

Note the idiomatic use of the Possessive Pronoun in the sentences:

He is an old friend of *mine*. (NOT, "an old friend of *me*").
Margaret has gone to a party at the house of a friend of *hers*. (NOT, "a friend of *her*").

Past Perfect Tense

In Book I we studied the Present Perfect Tense, e.g.

I *have had* my car for a year.
Hob *hasn't done* his homework.

In Lesson 1 of this book you have some examples of the Past Perfect Tense:

I gave her the flowers that I *had bought* for her.
There was an oil-painting that I *hadn't seen* before.
I *had brought* a box of chocolates for Margaret;
They told me Margaret *had gone* to a birthday party.

After we *had chatted* for a little time, Mrs. Priestley went to see about the dinner.
Mr. Priestley said that Lizzie *had left* them.
She got a letter to say that her sister-in-law *had died*.
When we *had finished* dinner, Susan took the dishes to the kitchen.
Mrs. Priestley came to tell us she *had made* the coffee.

We form the Past Perfect Tense by using *had* with the past participle.

The Past Perfect Tense is used to show that one action was completed before another action in the past.

Let us, for example, take the sentences:

(1) Pedro learned English. (2) He came to England.

Both these actions took place in the past, so we use the Simple Past Tense *learned* and *came*.

But suppose we want to show that one of these actions took place before the other one. Suppose we want to say that Pedro learned English *before* he came to England. Then we use the Past Perfect Tense for the action that took place first, and we use the Simple Past Tense for the other action. We say:

Pedro *had learned* English before he came to England.

Mrs. Priestley made coffee. Then she came to tell us. So you had the sentence:

Mrs. Priestley *came* (Simple Past) to tell us she *had made* (Past Perfect) the coffee.

So with the other sentences:

Lizzie's sister-in-law died. Lizzie got a letter.

Lizzie got a letter to say that her sister-in-law *had died*.

We chatted for a little time. Mrs. Priestley went to see about the dinner.

After we *had chatted* for a little time, Mrs. Priestley went to see about the dinner.

I bought some flowers (in the morning). I gave them to Mrs. Priestley (in the afternoon). I gave her the flowers I *had bought* for her.

I GAVE HER THE FLOWERS WHICH I HAD BOUGHT FOR HER

Here are some more examples of the Past Perfect Tense:

When Margaret *had finished* her homework, she turned on the radio.

I *had* already *got* home before it began to rain.

Jan bought a new exercise book, because he *had filled* his old one.

The children came to the party at 4 o'clock; but before that, Ann and Ellen Thompson *had decorated* the room, Mrs. Thompson *had baked* cakes, and Mr. Thompson *had bought* a small present for every little guest.

(You remember that Margaret had gone to a birthday party. It was at the house of her friend, Ann Thompson; you saw Mr. Thompson and his family in Book I on p. 166).

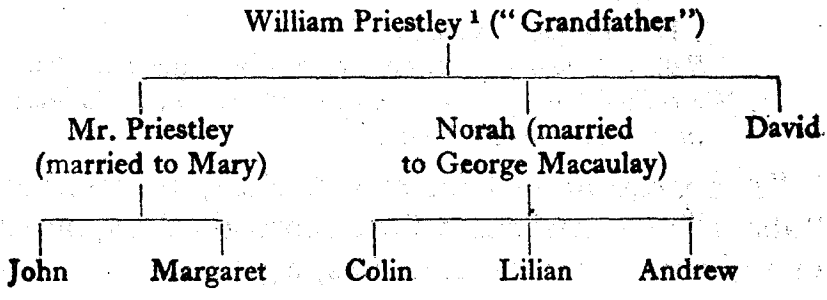
HOB: Here's a story with some examples of the Past Perfect Tense: it's about a novelist who *had written* some novels that *had been* very successful. One day he met an old friend that he *hadn't seen* for years. After they *had talked* for two hours, the novelist said, "Now, we've talked about me long enough; let's talk about you! What did you think of my last novel?"

In-laws

You had the sentence:

Lizzie's sister-in-law had died.

This drawing shows the Priestley family



Mrs. (Mary) Priestley is daughter-in-law to William Priestley. She is sister-in-law to Norah Priestley (Norah Macaulay). William Priestley is her father-in-law.

George Macaulay is Mr. Priestley's brother-in-law. He is William Priestley's son-in-law.

The mother-in-law of Mrs. Priestley and George Macaulay was "Grandmother" Priestley. She is dead.

John and Margaret are cousins to Colin, Lilian, and Andrew.

Idiomatic Expressions

There are a number of idiomatic expressions to note in Lesson 1, e.g.:

"for the *week-end*" (usually Friday night to Monday morning).

"John is *up* at Oxford." Students "go up" when work begins and "go down" for holidays.

[1] He is a widower. His wife died two years ago.

"I'm *pretty* sure." You had the usual meaning of "pretty" in Book I, e.g.:

"Frieda is a very *pretty* girl."

But *pretty* is often used in familiar conversation with the meaning *fairly*, *quite*, e.g.:

"Is Pedro a good swimmer?"
"Well, he's *pretty good*, but not nearly as good as Olaf."
We walked twenty miles over the mountains; I was *pretty tired* before we got home.

"A quarter of an hour *or so*." Here, *or so* means "about", i.e. perhaps a little more than a quarter of an hour; perhaps a little less, e.g.:

I was away three months *or so*.
These pens cost fifteen shillings *or so*.

"help him to *run* the café";
"Ours is a big house for one woman to *run*."

This, of course, is not the usual meaning of *run* which you had in Book I. It is a colloquial way of saying "manage".

Take / *Have* } a bath. Either verb is correct.

Chat is a colloquial word for a friendly, easy talk, usually about things that are not very important.

Have a bath *if you feel like it* (= if you wish).

There are two **exclamatory** sentences in Lesson 1:

What beautiful roses!
How kind of you to bring them!

All sentences have a finite verb in them, except exclamatory sentences; they sometimes have a finite verb in them, but not always.

Here are one or two other examples:

WHAT A DAY!

What a day! (Usually when it is raining hard.)
What a nice garden!
What a silly thing to do!
How nice of you to send me those flowers!
How well he speaks!

You will notice that the last exclamatory sentence has a finite verb in it.

EXERCISES

I. *Put in Possessive Pronouns of the same Person as the Personal Pronouns:*

1. I have a cat; that cat is ——.
2. You have a cat; that cat is ——.
3. He has a cat; that cat is ——.
4. She has a cat; that cat is ——.
5. We have a cat; that cat is ——.
6. They have a cat; that cat is ——.

Now write those sentences using Possessive Adjectives instead of Possessive Pronouns.

II. Instead of saying "That is my book," we could say "That book belongs to me."
Rewrite the following sentences using the verb belong:

1. Those are my flowers.
2. That is Mr. Priestley's house.
3. That is his piano.
4. Are those your chocolates?
5. Is that your car?
6. That is her pencil.
7. Those are our cats.
8. Those are their chocolates.

9. Are those their cigarettes ?
10. Is that my pen ?

Now re-write all the "belong" sentences, using a Possessive Pronoun, e.g.:

Those flowers belong to me.
Those flowers are *mine*.

III. *Put in Possessive Adjectives and Possessive Pronouns:*

1. I've eaten all —— chocolates; can I have one of —— ?
2. I hope Hob will not forget to bring —— book. And don't forget ——
3. Jan has lost —— pen. Ask Frieda if she will lend him ——.
4. We've had —— dinner. Have they had —— ?
5. Richard has a dog, and so have I. —— dog and —— had a fight.
6. Have you heard from that friend of —— who went to Spain ?
7. Mr. Priestley wants you to send back that book of —— which he lent you.
8. Margaret wants to know if you have seen a pencil of —— that she has lost.
9. Mr. and Mrs. Thompson and a friend of —— are coming to dinner this evening.
10. Dinner has been ready a long time. I have had —— and Mary has had ——; come and have —— now.

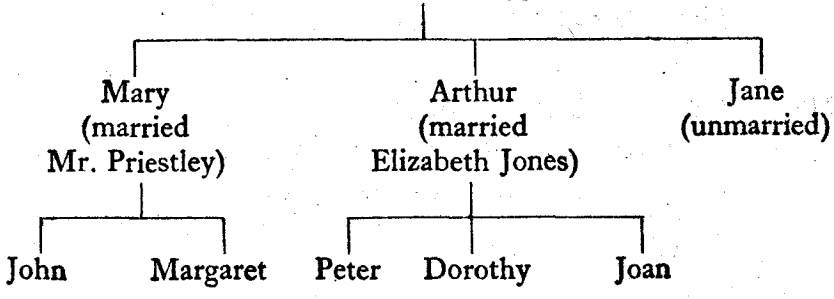
IV. *Re-write the following pairs of sentences so that one sentence is in the Past Perfect Tense. Add any words that you need:*

(*a*) Pedro studied French. (*b*) He went to Paris.
(*a*) We got to the cinema. (*b*) The picture began.
(*a*) Hob ate all the cakes. (*b*) Olaf came to the house.
(*a*) The gardener finished digging the garden. (*b*) He put in the young cabbages.

V. Before Mrs. Priestley married Mr. Priestley, her name was Mary Eliot. *Talk about this family; talk about brothers, sisters, aunts, uncles, cousins, in-laws, etc.*

Mrs. Eliot ("Grandmother")

Mrs. Eliot is Mrs. Priestley's mother. Mrs. Eliot is a widow; her husband died in 1951.



LESSON 3

The Vocabulary of Everyday Life

MR. PRIESTLEY: You all need the words and phrases we use to describe our daily actions, so suppose I tell you the things that I do, more or less, every day. By the way, which tense ought I to use for that, Olaf?

OLAF: I think you ought to use the Simple Present Tense.

MR. PRIESTLEY: Why?

OLAF: Because that is the tense generally used for actions that are "habitual" or repeated.

MR. PRIESTLEY: Very good, Olaf. Now I'll begin: I wake at about seven o'clock and then it is time for me to get up. I like a cold bath every morning, so I put on my dressing-gown and slippers and go to the bathroom. The water feels very cold on winter mornings, but I rub myself hard with the towel and soon I feel quite warm.

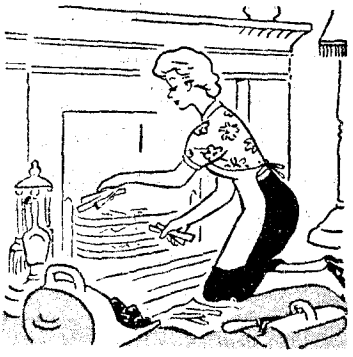
MR. PRIESTLY IN DRESSING-GOWN AND SLIPPERS

Then I shave, brush my teeth and wash my face and go back to the bedroom to dress. I brush and comb my hair, take a clean handkerchief out of the drawer and go downstairs for breakfast at a quarter past eight. After breakfast I sit and read my morning paper and smoke a cigarette, or in the summer I have a walk round my garden. I go into my study at nine o'clock and meet my students there, and the day's work begins. At twelve-thirty I have a break for lunch. I usually have this at home, but sometimes I go out for lunch and have a chat with my friends before beginning work again at two o'clock. I generally finish my work by about five o'clock. Then I have a cup of tea and a biscuit, and in summer I spend an hour or so in the garden and play a few games of tennis, or I go to the golf club and have a round of golf.

We have dinner about seven-thirty or eight o'clock, and then we sit and talk, listen to the wireless or look at television, or Mrs. Priestley plays the piano. Sometimes, in the summer, we take out the car and go for a drive in the country; in the winter we go to the cinema or the theatre. But that is not often. I have a lot of work to do, and usually after dinner or supper I go to my study and read or write until twelve or one o'clock.

That's my day. Now, here is Mrs. Priestley to describe a woman's day.

MRS. PRIESTLEY: I, too, get up soon after seven and go downstairs to help Susan with the work. She



cleans out the stove and fills it up with coke, so that we get plenty of hot water all day. Then she takes out the ashes from the sitting-room fire and re-lays it with paper and sticks and coal. Then it is all ready to light, and only needs a match put to it.

While she is doing that, I get the breakfast ready. I put the table-cloth on the dining-room table and put out the knives, forks and spoons, and the cups, saucers and plates. Then I go and cook the breakfast. I soon have the bacon and the eggs cooking in the frying-pan. I make toast, boil the kettle for tea or coffee, and we are ready to sit down at a quarter past eight.

After breakfast, Susan and I clear away the dishes. Then she washes and dries them, and I go to do my shopping. Sometimes I go to the shops—to the butcher's to order the meat, to the grocer's to buy tea, coffee, sugar, etc., but often I ring them up and order what I want by 'phone.

Then Susan and I go upstairs to make the beds, dust upstairs and downstairs, and do the carpets with my electric-cleaner. It is about eleven o'clock by this time, so I change my clothes and begin to get ready for lunch. After lunch I do some sewing or go for a walk and visit my friends.

Then Mr. Priestley joins me for afternoon tea

in the sitting-room—usually bringing one or two of his students with him. We have bread and butter (cut thin), jam or honey, cakes and biscuits.

My husband has already told you how we spend our evenings—in summer, tennis, golf or a drive in the car; in winter, music, the cinema, a concert; sometimes dinner in town and a theatre afterwards. Sometimes, in fact very often, we just have a quiet evening at home. You see, John is at the University and Margaret is now at a boarding-school and comes home only at the week-ends; so, except when they are on holiday, there are only the two of us at home. On these quiet evenings we have a very simple supper round the fire in the sitting-room, and when that is over my husband sometimes works in his study at a book that he is writing, but quite often he says that he has done enough work for the day, and then he sits in his armchair at one side of the fire with his pipe and, for a change, a detective story.

I sit on the other side with my book or my sewing; and Sally, our cat, lies on the carpet before the fire or jumps up on my husband's knees. He is certainly Sally's best friend, and wherever he is, in the house or in the garden, there you will find Sally,

too. And when the wind is blowing through the trees outside and the rain is beating on the windows, our warm fire seems warmer and more cheerful than ever—and I often think that these "quiet" evenings are the best evenings of all.

PRONUNCIATION DRILL

[i]	[e]	[æ]	[ʌ]	[ei]	[ou]
belong	**de**corate	**gr**and	**br**ush	**ga**me	**bl**ow
familiar	**de**tective	**ma**rry	**ho**ney	**de**corate	**co**al
detective	**ke**ttle	**a**shes	**co**usin	**br**eak	**co**ke
electric	**pl**enty	**h**andkerchief	**cl**ub	**la**y	**co**mb
biscuit	**gu**est	**j**am	**r**ub		**gr**ocer

EXERCISES

I. *Use the following words in sentences:*

1. slippers
2. towel
3. comb
4. rub
5. stove
6. ashes
7. toast
8. kettle
9. honey
10. dishes
11. butcher
12. detective
13. knee
14. blow
15. beat

II. *Put in the words omitted in the following; the sentences are all in the piece you have just read:*

1. I — at about seven o'clock and it is time for me to — —.
2. I put on my — and — and go to the bathroom.
3. I rub myself hard with the —.
4. I brush and — my hair and take a clean — out of the —.
5. At twelve-thirty I have a — for lunch.
6. In summer I — an hour or so in the garden.
7. I — a few — of tennis or go to the golf club and have a — of golf.

8. Sometimes in summer we take out the car and go for a — in the country.
9. Usually after dinner or — I go to my study.
10. Susan cleans out the — and fills it up with —.
11. She takes out the — from the sitting-room fire and — it with paper and — and coal.
12. Soon I have the — and — cooking in the frying-pan.
13. I make toast and — the kettle for tea or coffee.
14. After breakfast, Susan and I — — the dishes and she washes and — them.
15. For tea we have bread and butter (— thin).
16. John is at the — and Margaret is now at a —
17. He says he has done — work for the day.
18. Sally — on the carpet before the fire or — up on my husband's —.
19. He is Sally's best friend, and — he is you will find Sally.
20. When the wind is — through the trees and the rain is — on the windows, our warm fire seems warmer than ever.

III. *Join the following sentences by using* when, if, as, *or* because. *You may be able to do it in more than one way*:

(1) I knocked at the door. Susan opened it.
(2) Mr. Priestley saw me. He came forward to meet me.
(3) We sat near the fire. The evening was cold.
(4) I was rather tired. I went to bed early.
(5) You are not warm enough. Put on the eiderdown.
(6) You can wash in your room. There is running water there.
(7) There are only the two of us. We have supper round the fire.
(8) The supper is over. My husband goes to the study to work.
(9) The wind is blowing through the trees outside. The fire seems very warm and comfortable.
(10) Sally is always with Mr. Priestley. He is her best friend.

Composition Exercises

1. Write about (*a*) Mr. Priestley's day, (*b*) Mrs. Priestley's day. Use the 3rd person.

2. Write about your own day.

3. Describe fully the picture on page 22.

4. The pictures on page 26 tell the story of one of Hob's mornings. When you have studied the pictures, tell the story. New words which you will need are: *alarm-clock*, and *dream* (*dreaming*, *dreamed*, *dreamt*).

Dictation

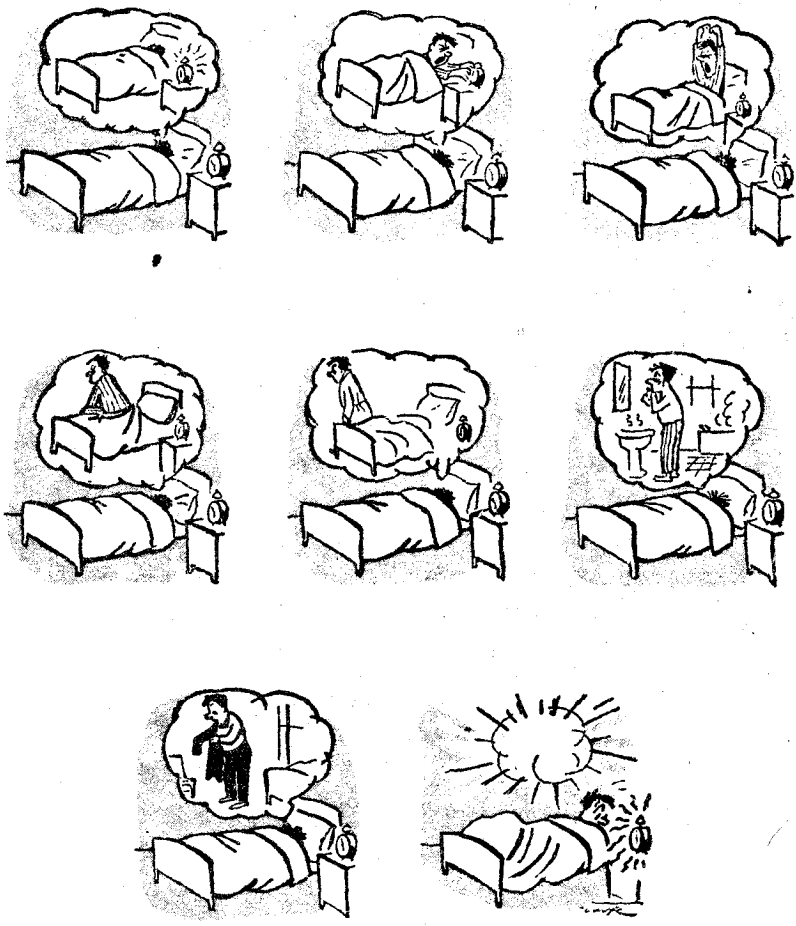
Hob's Day

Hob wakes at eight o'clock in the morning, and gets up at half past eight. He does not have a cold bath; he just washes his hands and face and brushes his teeth, if he remembers. Then he goes downstairs for breakfast. He eats lots of eggs and bacon and toast and he drinks three or four cups of coffee.

When he has finished breakfast, the day's work begins. He walks round to Mr. Priestley's house; he is often late. He shows Mr. Priestley his homework, if he has done any, and it is usually full of mistakes. He is glad when it is time for lunch.

For lunch Hob usually has roast beef and vegetables and after lunch he always has a cup of tea with lots of sugar in it. Sometimes he sits in an armchair and reads the newspaper or a detective story, and sometimes, but not often, he does his work for Mr. Priestley.

In the evening after a tea of bread, butter, honey and cakes, Hob likes to watch television in front of a fire at Mr. Priestley's, or to visit other friends and tell them his funny stories.



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EARLY MORNING FOR HOB

LESSON 4

Everyday Talk

Scene: MR. PRIESTLEY'S STUDY.

Characters: MR. PRIESTLEY, JAN, FRIEDA, OLAF, LUCILLE, HOB.

JAN: You know, sir, I find that most of the things that you want to know when you are first learning English are never in the books that teach you English.

MR. PRIESTLEY: Indeed? I'm sorry to hear that.

JAN: And the funny thing is that they are all the easy things—to English people; but they're very difficult to us.

MR. PRIESTLEY: I think I know what you mean, but could you give us an example?

JAN: I mean "everyday talk"; for instance, what ought I to say when I am introduced to someone?

MR. PRIESTLEY: Oh, just, "How do you do?"

JAN: And what does he answer?

MR. PRIESTLEY: "How do you do?"

JAN: But that seems nonsense. I ask someone a question about his health and he doesn't give me an answer; instead he asks me a question which I don't answer.

MR. PRIESTLEY: Yes, I suppose it is rather strange, but we don't think of "How do you do?" as a question—it's just a greeting. If you really want to know about your friend's health you say "How are you?"

JAN: Oh, yes, I've heard that; and what does he answer?

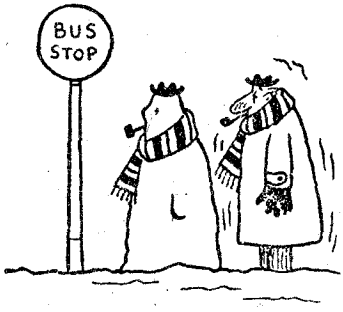
MR. PRIESTLEY: "Very well, thank you. How are you?"

JAN: And what do you say if you are *not* very well?

MR. PRIESTLEY: Just, "Not very well," or "Not too well."

JAN: That's good; it's just what I wanted. By the way, do you say "Good day" when you meet someone? I've noticed French and German people here say it.

MR. PRIESTLEY: No. The things an English person generally says are, "Good morning," "Good afternoon" or "Good evening." If he is remarking on the weather, he will probably say, "A nice day, isn't it?" or, "A fine day, isn't it?" or, "It's cold today, isn't it?" or, "Terrible weather we are having, isn't it?"; but that is not his greeting.



TERRIBLE WEATHER WE ARE HAVING, ISN'T IT?

JAN: Don't you say "Good night" in the evening?

MR. PRIESTLEY: Funnily enough we don't when we are greeting a person, but only when he is leaving us or when we are leaving a shop or an office.

FRIEDA: There's a small thing I want to ask about. There's a little girl at the house where I am staying, and it is her birthday tomorrow. What shall I say to her?

MR. PRIESTLEY: We say "Many happy returns of the day."

FRIEDA: Thank you; I'll remember that. And how do people greet their friends at Christmas?

MR. PRIESTLEY: The usual greeting is, "A Merry Christmas," and at the New Year we say, "A Happy New Year."

FRIEDA: And when someone says that to me, what do I answer?

MR. PRIESTLEY: "Thank you; the same to you."

OLAF: I had a difficulty yesterday. I wanted to send a letter to a friend in London and a newspaper to one in Edinburgh, so I went to the post office and asked for a two-and-a-half stamp for the letter and a one-and-a-half for the newspaper. The girl gave me the right stamps, but she smiled. What had I said wrong?

MR. PRIESTLEY: You ought to have asked for a two-penny-halfpenny and a three-halfpenny stamp.

OLAF: That's difficult! And what money do I give for a three-halfpenny stamp? Is it three halfpennies or a penny and halfpenny?

MR. PRIESTLEY: Well, we usually say three-halfpence, sometimes a penny-halfpenny. Just practise this, "A three-halfpenny stamp costs three-halfpence."

OLAF: I see, and a twopenny stamp costs twopence, a threepenny stamp costs threepence, and a three-halfpenny stamp costs three-halfpence.

LUCILLE: A day or two ago I was talking with some people and I didn't quite hear what one of them said to me, so I said "If you please?" That wasn't right, was it?

MR. PRIESTLEY: No; we say, "I beg your pardon," or,

to a relation or close friend, "What?" or, "What's that?" or, "What did you say?"

LUCILLE: Couldn't I say, "Pardon me"?

MR. PRIESTLEY: No, never. If you are apologising for some little piece of impoliteness you say, "I beg your pardon," or, nowadays, "Sorry" (which used to be thought slang). If you come late to the theatre and have to push past people who are already in their places, you say, "Excuse me."

HOB: I was out to tea a day or two ago and the hostess asked me if I wanted another piece of cake and of course I did, so I said "Thank you," but she didn't seem to know whether I wanted it or not. I don't want to run any risk of missing cake again, so what must I say?

MR. PRIESTLEY: "Thank you" in English may mean "Yes," but you had better say, "Yes, please," then there can be no doubt. If by any chance you want to refuse, then you say "No, thank you."

OLAF: I never quite know what to say when someone thanks me. For instance, yesterday I saw an old lady wanting to cross the road but afraid to start because of the traffic. So I took her arm and helped her across the road. Then she said, "Thank you very much. It was most kind of you to help me. Thank you." Do you know, I had no idea what to say.

FRIEDA: We say "bitte" or "bitte sehr" or "bitte schön."

LUCILLE: A Frenchman says "de rien" or "pas de quoi." But what does an Englishman say?

MR. PRIESTLEY: That's difficult to answer. An Englishman in such a case looks rather confused and murmurs something like, "Not at all," "That's all right" or "It's a pleasure." And then quickly passes on to something else.

JAN: Well, Mr. Priestley, this has been a very good lesson. You have helped me a very great deal. Thank you very much.

MR. PRIESTLEY (*rather confused*): Oh—er—that's all right—it's a pleasure . . . (*passing on quickly to something else*). Now here are some exercises for you all.

EXERCISES

I. *Use the following words and phrases in sentences of your own:*

1. example
2. weather
3. for instance
4. birthday
5. by the way
6. health
7. apologise
8. greeting
9. nonsense

II. *Answer the following questions:*

1. What do you say when you are introduced to someone? What does he answer?
2. What do you say if you are inquiring about his health?
3. What replies might you get to these inquiries?
4. What greeting would you give on meeting someone at (*a*) 10 a.m., (*b*) 3 p.m., (*c*) 6.30 p.m.?
5. If you are remarking on the weather, what would you say?
6. When do you say "Good night"?
7. What do you say to a friend on his or her birthday?
8. What do you say at Christmas?
9. What reply do you get to that greeting?
10. How much does it cost to send (*a*) a newspaper, (*b*) a postcard, (*c*) a letter, from London to Edinburgh?

11. What stamp do you put on (*a*) the newspaper, (*b*) the postcard, (*c*) the letter?
12. What do you say if you haven't heard a remark and want the speaker to repeat it?
13. If you accidentally push a person, what do you say?
14. If your hostess asks you whether you want another cup of coffee, what do you say (*a*) if you want it, (*b*) if you don't want it?
15. If someone thanks you, what do you say?

III. *What reply do you give to the following?*

1. "Oh! Mr. Green, this is Miss Brown."
2. "How are you?"
3. "A Merry Christmas!"
4. "I'm twelve years old today."
5. "May I give you another cup of tea?"
6. "Do you prefer your coffee black or white?"
7. "Did you have a good journey?"
8. "I expect you are hungry after your long walk."
9. "How much is the newspaper?" (1½d.).
10. "Thank you very much for all your kindness."

Dictation

Jan found that many things which he wanted to know were not in the books that taught him English. When someone said, "How do you do?" to him, he did not know what to answer. It seemed to him nonsense just to ask another question instead of giving an answer.

Olaf had a difficulty, too. The girl in the post office smiled when he asked for a stamp. He ought to have asked for a twopenny-halfpenny one.

Frieda wanted to know about Christmas greetings. In England we usually say "A Merry Christmas", and the answer is "Thank you. The same to you."

Hob didn't ask anything. He didn't even tell a funny story. I expect he was asleep.

LESSON 5

Parts of Speech

MR. PRIESTLEY: There is a difference between "learning English" and "learning *about* English." Now I want you to learn English, and I believe the best way to learn to speak English is by speaking it; and that is why in our meetings, instead of talking to you about English grammar, I try to get *you* to talk about all kinds of things.

PEDRO: Excuse me, sir, but haven't there been some new ideas in English grammar teaching about "structures" and "sentence patterns"?

MR. PRIESTLEY: Yes, there has been quite a lot of work done, both here and in America, on the structure of English, and next year I'm going to introduce you to those ideas. Some teachers get rather carried away by any new idea and think it is the answer to all their difficulties. In language teaching I don't think this is ever true. A friend once said to me, "You can learn to talk by sentence patterns and 'structure', but you can't learn to write without studying grammar"—and I agree with him; so I'm going to give you from time to time some ordinary straightforward English grammar.

JAN: I *want* to learn some English grammar.

FRIEDA AND LUCILLE: So do I.

OLAF: I feel that my knowledge will be more solid if it has some grammar to help it.

MR. PRIESTLEY: Very well. I shall give you some grammar—the *essential* grammar. And now, first of all, let us be clear about the terms we use. You won't need to know many, but we must begin with the parts of speech.

All the words in the English language can be classified into eight groups, and only eight groups. They are divided according to the work they do.

The kinds of words or "parts of speech" into which the language can be divided are:

1. Words that are names of things, or people, or places: words like *desk*, *aeroplane*, *happiness*, *glory*, *crowd*, *John*, *London*, *Italy*, *navy*.

These words are **Nouns.**

2. Words that tell us what a thing is like: words that we add to a noun to make our meaning fuller or more exact, e.g.

a *good* book, a *fast* train, *six*[1] boys, *my* friends.

These words we call **Adjectives.**

3. Words that can be used instead of nouns so that we can refer to people or things without really naming them and so repeating the name too frequently: words like *I*, *you*, *it*, *them*, etc.

These words are **Pronouns.**

[1] Note that in English all the numerals are adjectives.

4. Words that express an action or a state of being, e.g.

I *opened* the door. Hob *is* asleep.

These words are **Verbs.**

5. Words that we can add to a verb to make the meaning fuller or more exact: words that tell us how, or when, or where an action takes place, e.g

He ran *quickly*. I spoke to you *yesterday*. They lived *there*.

These words are **Adverbs.**

6. Words that are used with nouns (or pronouns), generally being placed in front[1] of them, and show the relationship of this word to other parts of the sentence, e.g.

The ball went *through* the window. The dog sat *under* the table. He came here *with* me. I wrote *to* him.

These words are **Prepositions.**

7. Words that join together words, phrases or sentences, e.g.

The cat *and* the dog. He walked across the sand *and* into the sea. He worked hard *but* he did not get rich. He said that he worked *because* he liked it.

These words are **Conjunctions.**

8. Words that express some sudden feeling causing an exclamation, e.g.

Oh! Hello! Ah!

[1] But prepositions are frequently used, especially in conversation, at the end of a sentence, e.g. What did you do that *for?* What station do you want to go *to?*

They do not enter into the construction of the sentence.

These words are **Interjections.**

There you have them all, and you can now put any word in the language into its right class. Remember, *see what work it is doing in the sentence.* I said, for example, that *fast* was an adjective. It was in the sentence that I used, "That is a fast train." But if I say,

"The train goes *fast*,"

I tell you *how* the train goes, i.e. how the action is done, and so in that sentence *fast* is an adverb.

Here are some further examples to show you that you must classify the part of speech by the work it is doing:

They *fight* very hard. (Verb.)
They put up a grand *fight* yesterday. (Noun.)

Try these exercises now to make sure you have understood this lesson.

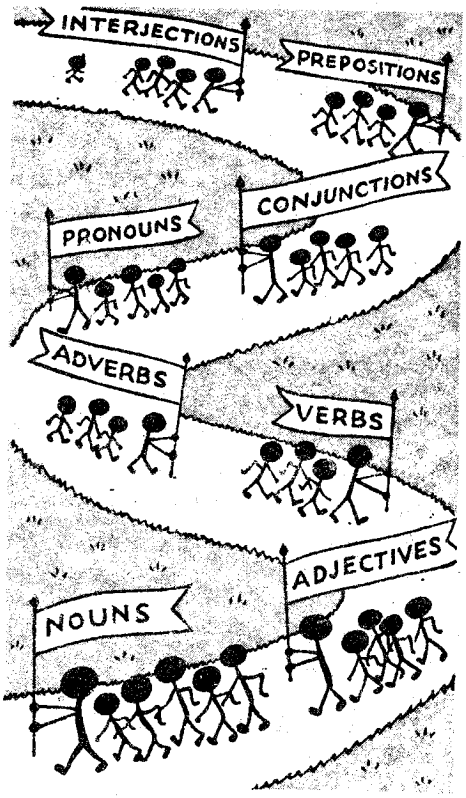
EXERCISES

I. *What part of speech is each of the words in these sentences?*

(*a*) Oh! I see that the new student from Norway reads and writes English well.

(*b*) Hello! Come with me tomorrow and see our new house.

II. The sentences in Exercise I contained every part of speech. *Try and see if you can also write sentences containing every part of speech.*



THE MARCH OF THE PARTS OF SPEECH.

III. *Give the part of speech of each word in italics, giving a reason for your answer:*

1. I like *spring* flowers.
2. *Spring* is the first season of the year.
3. The cat *springs* on the mouse.
4. The *spring* of my watch is broken.
5. The cat made a *spring* and caught the mouse.
6. Can you put a *button* on my coat?
7. I can't *button* my coat; it is too tight.
8. I want you to *copy* these notes in your book.
9. Make a *copy* of these orders.
10. The child is going to *cross* the road.

11. If you can't write your name, put a *cross* (X).
12. Meet me at the *cross*-roads.
13. This is the *Crown* Prince of Ruritania.
14. He wears a *crown* on his head.
15. They *crown* the kings of England in Westminster Abbey.
16. I have half-a-*crown* in my pocket.
17. I haven't any *doubt* about the result.
18. I *doubt* whether you can do this work.
19. The boy is a very *hard* worker.
20. You must work *hard*.
21. That *firm* is a very good one.
22. He spoke in a *firm* voice.
23. The *fly* walked over the table and then began to *fly round* the room.
24. In Book 3 I will tell you a story of King Arthur and the Knights of the *Round* Table.
25. The pond is *round*.
26. The plane flew *round* the aerodrome.
27. Turn *round* and look at this picture.
28. I like to *work* in my garden; I do a lot of *work* there.
29. Get a *hammer*, and *hammer* in these nails.
30. He aimed a *kick* at the dog, but the dog was too quick.
31. "Don't *kick* the dog," said John.
32. The ship has just come to *land*.
33. The passengers are going to *land* at Dover.
34. "There are *land* thieves and *water* thieves."
(Shakespeare, Merchant of Venice.)
35. Give me a drink of *water*.
36. I am going to *water* the garden; it is very dry.
37. *Lift* the desk nearer the fire.
38. I came up in the *lift*.
39. *March* is the third month of the year, *May* is the fifth.
40. "*March* winds, April showers,
Will bring *May* flowers." (Old Rhyme.)
41. We watched the army *march* through the town.
42. The band played a quick *march*.
43. I *may* be able to come and see you soon.

44. I saw the flowers in Covent Garden *Market.*
45. It is a *market* day today.
46. They make cotton goods in Lancashire and *market* them all over the world.
47. I have some *paint*, some canvas and some *paint* brushes; if only I had enough brains I could *paint* a good picture.
48. I am going to *paper* my bedroom.
49. The boy wore a *paper* hat.
50. Did you read the *paper* this morning?
51. He gave a *shout* for *help*; and as soon as I heard him *shout* I ran to *help* him.
52. The wood is quite *smooth.*
53. I will try to *smooth* the difficulties out of your path.
54. It is beginning to *snow* now; the *snow* is quite thick.
55. The children will soon build a *snow* man.
56. Our *telephone* is out of order.
57. *Telephone* me if you want me; my address is in the *telephone* book.
58. What is the *use* of having a thing if you can't *use* it?
59. They paid us a *visit* last year; they *visit* us almost every year.
60. We always *welcome* their visit.
61. They gave me a very warm *welcome* in England.
62. There is some *waste* paper here.
63. Don't *waste* your time and money. You know the proverb, "*Waste* not, want not."
64. There is a lot of *waste* in a house where the wife is not a good housekeeper.
65. *Watch* me do this.
66. My *watch* is broken.
67. I *wish* I could go home. You will get your *wish* some day.
68. I *hope* you have understood this lesson now. If you haven't, there is no *hope* for you.

LESSON 6

Hob Tells a True Story

MR. PRIESTLEY AND THE STUDENTS ARE IN MR. PRIESTLEY'S STUDY.

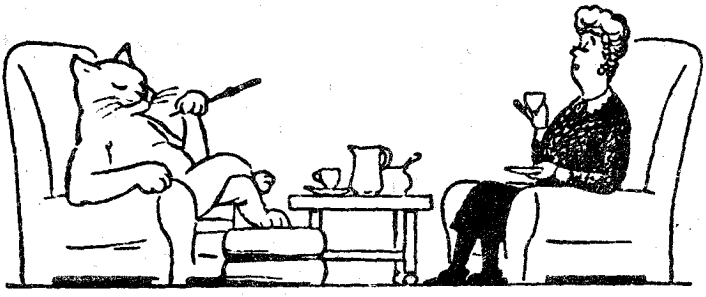
HOB: You were telling us about your cat, Sally, yesterday, Mr. Priestley, and you were saying what a wonderful cat she was. Now, I know a story, a true story, about a wonderful cat. May I tell it to you?

MR. PRIESTLEY: Well, if this story of yours is a true one, it will certainly be a change. Yes, let us hear it.

HOB: Oh, yes; it's quite true. The cat, a black one named Pluto, belonged to my Aunt Aggie[1] and she thought he was wonderful. If Aunt Aggie was doing anything, Pluto did the same. When she washed herself, the cat washed itself; when she looked at herself in the mirror, it looked at itself in the same mirror; if she talked to herself (as she sometimes did), the cat opened its mouth just like someone talking to himself. This gave Aggie an idea; she decided to try to teach Pluto to talk. (Aggie was always getting funny ideas.) She thought, "I'll give Pluto the same food as I have myself; I'm sure that will help him to speak." And very soon the cat was sitting on a chair at the table and was eating bread and butter (cut thin), roast potatoes and Christmas pudding, and was drinking tea with sugar in it. One day I

[1] Aunt Aggie appears in *Recollections and Adventures*, pp. 65 and 66.

went to see Aunt Aggie, and there was Pluto. He was drinking coffee and was smoking a cigarette.



PEDRO: This is a *true* story that you are telling us, isn't it, Hob?

HOB: I told you I was going to tell you a true story, didn't I? You haven't heard half of it yet.

Well, Pluto was certainly enjoying himself; in fact I think they were both enjoying themselves, but still he didn't speak. Then Aggie had another idea; my family are always getting ideas. She had an old parrot that was always talking. It talked to itself, it talked to Aggie, it talked to Pluto. Aggie was getting tired of this everlasting talk, so she thought to herself, "If Pluto eats the parrot, I'm sure he can't help talking." So she killed the parrot, cooked it in butter (the best quality butter, she told me) and gave it, with fried potatoes and boiled cabbage, to Pluto.

Pluto sat at the table and helped himself, very politely with a knife and fork, to the roast parrot, the fried potatoes and the cabbage, and he finished every bit of it. Then, suddenly he turned

to Aunt Aggie and shouted "Look out!"[1] Aunt Aggie was looking at him in such astonishment that she hardly noticed what he said, and the next moment a big piece of the ceiling fell down on her head. Pluto said, "She has spent five years getting me to talk, and then when I speak the fool doesn't listen."

LUCILLE: Oh, Hob, what a story!

HOB: What's the matter? You believe it, don't you?

LUCILLE: Of course I don't; not one word of it. You don't believe it yourself, do you?

HOB: Aunt Aggie told me the story herself, so of course I believe it, all except the bit about Pluto eating cabbage; I don't think cats eat cabbage.

EXERCISES

I. *Use the following words in sentences of your own:*

1. wonderful; 2. true; 3. change; 4. same; 5. wash; 6. mirror; 7. decide; 8. funny; 9. enjoy; 10. cook; 11. quality; 12. fried; 13. politely; 14. astonishment; 15. ceiling.

II. *Put in the missing words:*

1. You — telling us about your cat yesterday.
2. If this story of yours is a — one, it will certainly be a —.
3. The cat — to my Aunt Aggie.
4. If Aunt Aggie — doing anything, Pluto did the —.
5. When she washed —, he washed —.
6. The cat opened its mouth just like — talking to —.
7. When she looked at — in the —, it looked at — in the same —.

[1] "Look out" means "Be on your guard, there's danger; take care; something dangerous is happening." The chief idiomatic uses of *look* are given in Book IV, p. 11.

8. Aggie — always getting funny —.
9. Very soon, the cat — sitting on a chair at the table and was — bread and butter.
10. One day I saw him. He — drinking coffee and was — a cigarette.
11. Pluto — certainly enjoying himself.
12. Aggie had an old — that — always talking.
13. She — — tired of this — talk.
14. She thought to —, "If Pluto — the parrot, I'm sure he can't — —."
15. Pluto sat at the table and — — to the roast parrot.
16. Aunt Aggie — looking at him in such — that she hardly noticed what he said.
17. A big piece of the — fell down on her head.
18. You don't believe it —, do you?
19. Aunt Aggie told me the story —.
20. I believe all — the bit about Pluto eating cabbage.

III. A story or statement that is not true, is *untrue* or *false*. *Say which of the following statements are true and which are false:*

1. A butcher is a man who sells bread.
2. We buy bread at the baker's.
3. Seven and five is more than six and six.
4. In England the sun rises in the west and sets in the east.
5. There are only four seasons.
6. No month has less than thirty days in it.
7. The word *there* is pronounced the same as the word *their*.
8. The word *week* isn't pronounced the same as the word *weak*.
9. In every English dictionary there is at least one word that is spelled wrong.
10. White sheep eat more grass than black sheep.

Composition Exercise

Tell, or write, the story of Aunt Aggie's cat.

LESSON 7

COMMENTS ON LESSON 6

Lesson 6 illustrated two points of grammar:

(1) The Past Continuous Tense

Here are examples of it from that lesson:

I told you *I was going* to tell a true story.
If Aunt Aggie *was doing* anything, Pluto did the same.
Aggie *was* always *getting* funny ideas.
The cat *was sitting* on a chair and *was eating* bread and butter and *was drinking* tea.
Pluto *was enjoying* himself.
She had a parrot that *was* always *talking*.
She *was getting* tired of this everlasting talk.
He *was drinking* coffee and *was smoking* a cigarette.
Aunt Aggie *was looking* at him in astonishment.
You *were telling* us about your cat.
You *were saying* what a wonderful cat she was.

We make this tense by using the Past Tense of the verb *to be* and the Present Participle. Here is the Past Continuous Tense of the verb *to go:*

Past Continuous Tense

I was going You were going He, she, it was going	We were going You were going They were going

We use the Past Continuous Tense to express an action that was going on or continuing in the past time.

This tense is often used to show that an action was going on, or continuing, at a time when something else happened. An example will make it clear, e.g.

"As I was walking along Piccadilly" (*an action that was going on*) . . . "a car ran into a bus" (*something else happened*).

Notice that we express the new happening by the Simple Past Tense. Here are examples:

Past Continuous (for action going on)	*Simple Past* (for new action)
Aunt Aggie and Pluto *were eating* their supper	when the ceiling *fell* down on them.
While he *was having* a lesson	Hob *went* to sleep.
If Aunt Aggie *was doing* anything	Pluto *did* the same.
While the man *was looking* in the shop window	the thief *stole* his watch.

Sometimes the sentences may be the other way round, i.e. with the verb in the Simple Past Tense first and the verb in the Past Continuous Tense second, e.g.

Simple Past	*Past Continuous*
Hob *went* to sleep	while he *was having* a lesson.
The thief *stole* the man's watch	while he *was looking* in the shop window.
The ceiling *fell* down	when Aunt Aggie and Pluto *were eating* their supper.

(2) Reflexive Pronouns and Emphasising Pronouns.

Notice these sentences from Lesson 6:

Pluto was enjoying *himself*.
When she washed *herself*, the cat washed *itself*.
Pluto helped *himself* to the food.
They were both enjoying *themselves*.
When she looked at *herself* in the mirror, Pluto looked at *himself*.
If she talked to *herself*, the cat opened its mouth as if it was talking to *itself*.
Aggie thought to *herself*.

We will divide one or two of these sentences into Subject, Verb and Object,[1] like this:

[1] For Subject and Object see Book I, Lesson 16.

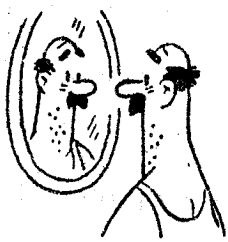
Subject	*Verb*	*Object*
Pluto	was enjoying	himself
She	washed	herself
She	talked to	herself
He	looked at	himself
They	were enjoying	themselves
The cat	washed	itself

In every case **the object is the same person (or thing) as the subject.** There is a difference in meaning between:

The man shaved him

(*a*) The man shaved *him*.
and (*b*) The man shaved *himself*.
or (*a*) They fed *them*.
and (*b*) They fed *themselves*.

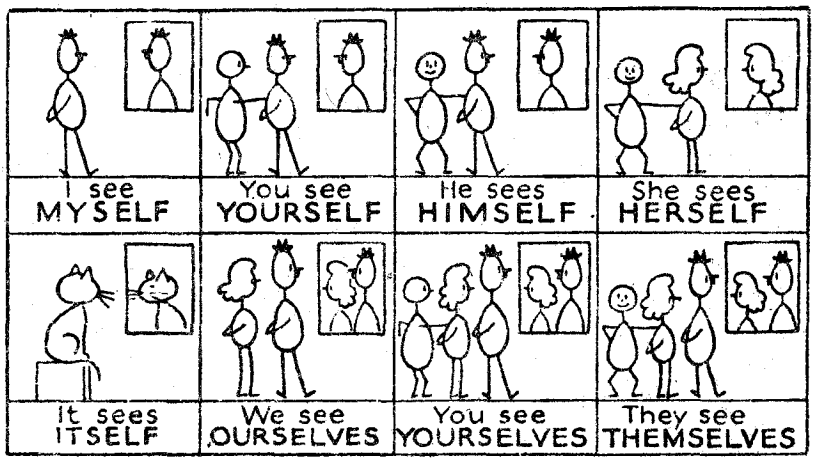
The man shaved himself


Reflection in a mirror

In (*a*) the action goes from one person to another; in (*b*) the action doesn't go from one person to another; it comes back again (like the *reflection* in a mirror) to the doer of the action. The pronouns that express this are called **Reflexive Pronouns.** They all end in *-self* (or

-selves for the plural) and are nine in number. They are all shown here in sentences:

I shaved *myself* this morning.
If you are not careful you will hurt *yourself*.
Jan taught *himself* French.
Lucille dressed *herself* carefully for the dance.
One cannot always please *oneself*.
The little dog can feed *itself*.
We taught *ourselves* to swim.
Jan and Olaf enjoyed *themselves* in Scotland.
I hope you all enjoy *yourselves*.



THE REFLEXIVE PRONOUNS

Emphasising Pronouns

In Lesson 6 you also had these sentences:

You don't believe that story *yourself*.
Aunt Aggie told me the story *herself*.
I will give Pluto the same food as I have *myself*.

In these sentences the "*-self*" pronouns are doing a different work. If we divide one of the sentences into Subject, Verb and Object, we get:

Subject	*Verb*	*Object*
You	don't believe	that story.

The subject and object are not the same person; the action is not "reflected" back; and in these sentences *Yourself*, *herself*, *myself* are not Reflexive Pronouns. They could be left out and the sentence would still make sense. They are put there to make what is said stronger, to make it more emphatic; and so they are called **Emphasising Pronouns.**

Emphasising Pronouns sometimes have the meaning of "alone," in which case they generally have ***by*** with them, e.g.

This is an engine that goes by *itself*.
The little girl travelled from London to New York all by *herself*.

Here are the "*-self*" pronouns (Reflexive and Emphasising):

	Singular	*Plural*
1st person	myself	ourselves
2nd person	yourself	yourselves
3rd person	himself herself itself oneself	themselves

HOB: Ah! Now I understand something that happened to me a short time ago. I went into the post office with a letter in one hand and a stamp that I had bought in the other, and I handed them both to the girl there. "No, sir," she said, "you must stick the stamp on yourself."

I couldn't believe my ears; I said, "Why must I stick the stamp on *myself?* It's the *letter* that I want to post."

I see now that I made a fool of myself just because I didn't know the difference between a Reflexive Pronoun and an Emphasising one!

help

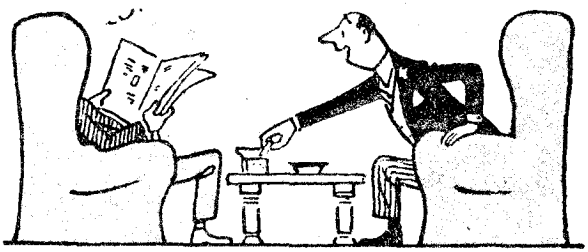
There are three uses of *help* in Lesson 6:

(1) He *helped* himself to potatoes.

"To help oneself" means "to take," "to put food on one's plate, drink in one's glass, etc." Here are examples:

Help yourself to the chocolates.

May I *help myself* to one of your cigarettes? I have come without any.



"May I help myself?"

"Yes, there are plenty here; *help yourselves*, everybody."

(2) I'm sure he can't *help* talking if he eats the parrot.

You had this construction (subject and Verb + Gerund) in Book I, e.g.

Hob (*Subject*) doesn't like (*Verb*) swimming (*Gerund*).
Do they like learning ?

(3) That will *help* him to speak.

PRONUNCIATION DRILL

[i:]	[i]		[e]	[æ]	[ɑ:]
deal	instance	remark	beg	practise	chance
steal	introduce	return	health	slang	pardon
ceiling	mirror	risk	mention	stamp	pass
	refuse	decide	pleasure	traffic	card
	relation	reflect		parrot	remark

[ə]		[u:]	[ə:]	[ei]	[ou]
across	murmur	fool	murmur	case	close
apologise	astonish	confused[1]	return	halfpence	hostess
polite	confused	introduce[1]	[ai]	halfpenny	post
instance	introduce	refuse[1]	fried	strange	road
mirror	everlasting		decide		moment.

EXERCISES

I. *Write out the Past Continuous Tense of the Verbs* to do, to stop.

II. *Put all the verbs in the following into the Past Continuous Tense*. (Change or add other words if you wish, or if it is necessary.)

1. Hob told a story.
2. Margaret is writing a letter.

[1] The sound is [ju:].

3. We are listening to the music.
4. The singer is singing very well.
5. Jan and Olaf swam in the river.
6. Mr. Priestley has written a book.
7. The boys have worked very hard.
8. The gardener digs in the garden.
9. Jan will play football tomorrow.
10. They will look at the pictures next week.

III. *Put the verb in brackets into the Past Continuous Tense:*

1. Hob got off the bus while it (go).
2. Jan (walk) home when he saw Frieda.
3. I came into the room because the boys (make) a lot of noise.
4. Jan hurt his leg while he (play) football.
5. The car hit the tree while it (travel) at 60 miles an hour.

IV. *Put in the correct tense of the verbs in these sentences:*

1. He (read) a book when I (see) him.
2. The cat (eat) its supper when the ceiling (fall) down.
3. We (sing) a song when Pedro (come) into the room.
4. While Mr. Priestley (give) a lesson, Sally the cat (jump) on his table.
5. When the 'phone bell (ring), I (work) in the garden.
6. The rain (begin) to fall while we (watch) the boys playing football.
7. I (see) some beautiful dresses in the shop window when I (come) to the class yesterday.
8. Just as I (get) interested in my work, I (have) to go home.
9. Mr. Priestley (write) that book while he (live) in Scotland.
10. As Hob (come) to the class he (buy) some cakes.

V. *Put reflexive pronouns into the blank spaces:*

1. Olaf cut — when he was shaving.
2. Aunt Aggie saw — in the mirror.

3. The cat saw — in the mirror.
4. We saw — in the mirror.
5. The children saw — in the mirror.
6. I taught — to play the piano.
7. The dog tried to bite me, but bit — by mistake.
8. One can easily lose — in the wood.
9. Jan and Frieda lost — there yesterday.
10. There are plenty of cakes here, boys. Help —.

VI. *Put Emphasising Pronouns into the blank spaces:*

1. I made that box all by —.
2. The children carried the chairs to the room —.
3. "Now, children, you must do this work —."
4. "Do you think, Margaret, that you could cook the dinner —, today?"
5. This aeroplane flies by —.

VII. *Put in the correct Reflexive or Emphasising Pronouns and say whether the pronoun that you put in is Reflexive or Emphasising, and why:*

1. My friends enjoyed — at the theatre.
2. He said he was not at the theatre but I saw him there —.
3. The dog hurt — climbing over the gate.
4. Hob, you must do this work —, no one must help you.
5. You can please — whether you go or not.
6. Did you make that box — ?
7. Yes, I made it all by —.
8. Did Margaret teach — to sew ?
9. Yes, she learned all by —.
10. You must stick the stamps on your letter —.

LESSON 8

One Glorious Hour

We have heard a lot about cats in this book, so here, for a change, is a story about a dog, a "story without words." The man here is Mr. Priestley's brother, David, and his dog, Kim. David Priestley thinks Kim is the best dog in the world. He believes it is quiet and obedient, always behaves perfectly and couldn't do anything wrong. But, as you will see from these pictures, there is a lot that David doesn't know. Let us look at the pictures.

PICTURE 1. Is David Priestley's car a big one or a small one, a new one or an old one? Where is Kim sitting?

PICTURE 2. Mr. David Priestley is an insurance agent. He has to call and see people who want to insure themselves or their houses, and so on. He has stopped at the office because he has about an hour's work to do before paying his first visit. He is leaving the dog in the car. What do you think he is saying to the dog?

PICTURE 3. Where is Mr. David Priestley now? Does Kim look like a nice, quiet, obedient dog?

PICTURES 4, 5, 6. You may find these words and phrases useful for describing these pictures: *walk past*, *jump out*, *run after*, *round the corner*, *knock over*, *lose his hat*.

WORDS AND PHRASES FOR PICTURES 7 AND 8.

in front of a car, run into, bus, van, crash.

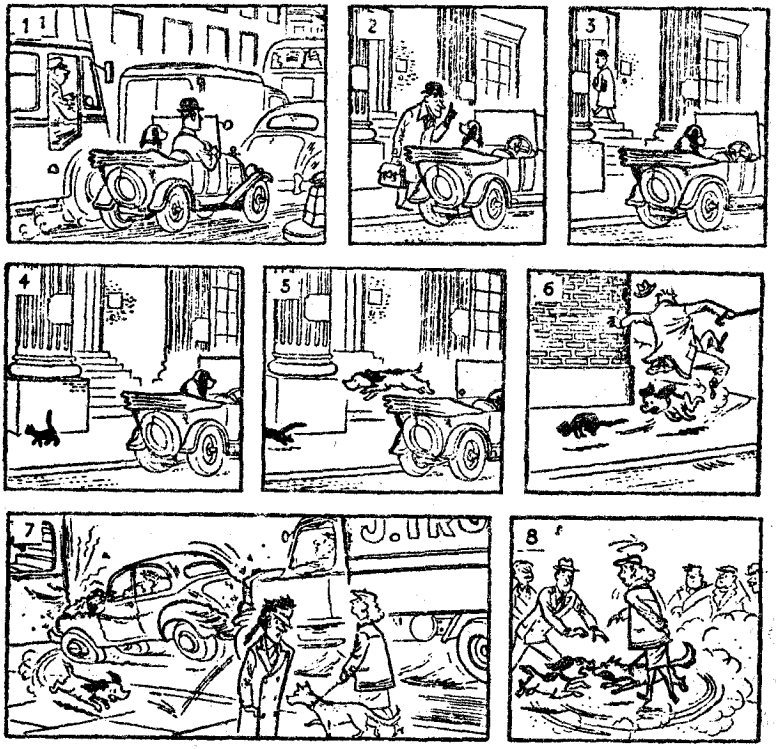
What has the car run into? What has the van run into? How did that happen; can you explain?

Where has the cat gone? Can you see it? But Kim has now seen a new enemy.

fight, to separate. Does Kim look like a nice, quiet, obedient dog?

PICTURE 9. This man is a postman. The words on his bag are ROYAL MAIL. What will be inside the bag?

run, bite, teeth



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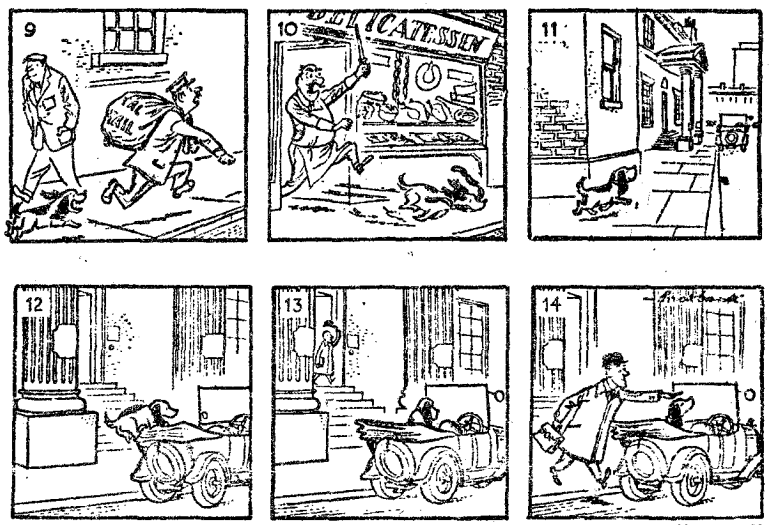


(Reproduced by permission of the Proprietors of "Punch")

PICTURE 10 The word "delicatessen" over the shop is not an English word (neither is *café* but you can see these words quite often in England).

pork pie, ham, sausages, chicken

Can you describe the expression on the man's face?

PICTURE 11. *back again*. Can you describe the expression on Kim's face?

PICTURES 12, 13. Mr. David Priestley has been in the office for about an hour. Picture 13 is nearly the same as another one. Which? What is the only difference?

PICTURE 14. What is Mr David Priestley doing now?

to pat

What do you think he is saying? Does Kim look like a nice, quiet, obedient dog?

Related Words

Quiet (adj.)—*quietly* (adverb)—*quietness* (noun)

"Be *quiet*." "Keep *quiet*."

The little girl sat reading her book; she was as *quiet* as a mouse.

Mr. Priestley speaks *quietly* and dresses *quietly* in *quiet* colours.

Mr. Priestley's father enjoys a *quiet* old age.

I enjoy the *quietness* of the country.

But we often use *quiet* as a noun and say,

I enjoy the peace and *quiet* of the country.

Be careful about the pronunciation of *quiet* ['kwaiət] and *quite* [kwait]. Here are both in one sentence:

I want you to be *quite quiet* for five minutes.

obey—obedient—obedience—disobey—disobedient—disobedience.

Kim sometimes *obeys* his master, and quite often *disobeys* him. His master thinks he is always *obedient*; we saw that he could be *disobedient*. His master patted him on the head and praised him for his *obedience*. He didn't know about his *disobedience*.

behave—behaviour

The soldier *behaved* with great courage.

David praised Kim for his good *behaviour*.

insure—insurance

A married man (and a single one, too) ought to *insure* his life.

I have *insured* my house against fire and robbery.

Mr. David Priestley is an *insurance* agent; he works in an *insurance* office. He tries to persuade people to take out an *insurance* on their lives and property.

separate (adj.)—*separate* (verb)

The adjective is pronounced ['sepərit] ['seprit]. The verb is pronounced ['sepəreit].

All the boys have *separate* bedrooms.
Divide the money into three *separate* parts.
The man tried to *separate* the two dogs that were fighting.
The English Channel *separates* England from France.

post (*verb* and *noun*)—*postman*—*post office*—*postcard*—*postage*

I am going to *post* a letter.
Has the morning's *post* arrived yet?
The *postman* has just brought some letters and a *postcard*.
I will ask at the *post office* what the *postage* is on a letter to Santiago.

glorious—*glory*

Kim had a *glorious* hour.
There was a *glorious* sunset last night.
Shakespeare lived in the *glorious* days of Queen Elizabeth I.
In those days many men went away to win honour and *glory*.
All the people in the church sang "*Glory* to God in the highest."

In picture No. 10, you had the word *pork*. Pork is the meat of the pig. Note these others:

Animal	*Meat*
pig	pork, bacon
ox	beef
sheep	mutton
lamb (young sheep)	lamb
calf (young ox)	veal

Pig

Bacon

EXERCISES

I. *Use the following words in sentences of your own:*

1. without
2. world
3. believe
4. glory
5. quite
6. quiet
7. obedient
8. obey
9. behave
10. behaviour
11. insure
12. insurance
13. separate (v.)
14. separate (adj.)
15. postage

II. *Use these phrases in sentences of your own:*

1. for a change; 2. in the world; 3. there is a lot; 4. before paying; 5. looks like; 6. jump out; 7. walk past; 8. run after; 9. corner of the house; 10. knock a man over; 11. in front of; 12. run into; 13. inside the bag; 14. in his mouth; 15. looks angry; 16. back again.

III. *Now tell or write the story of* "One Glorious Hour."

LESSON 9

Kinds of Nouns

MR. PRIESTLEY: In the examples I gave you of the noun in Lesson 5 there were *desk*, *aeroplane*, *John*, *London*, *Italy*, *happiness*, *glory*, *crowd*, *navy*. You perhaps feel that though all these names are similar because they are names of things, nevertheless there are differences. Thus, *man* and *country* can be used for all men and all countries, but *John* and *Italy* are names of particular persons or places.

Man, *country*, *town* are **Common Nouns.**
John, *Italy*, *London* are **Proper Nouns.**

You will note that proper nouns begin with a capital letter; common nouns, unless they are at the beginning of a sentence, do not.

Again, words like *happiness*, *whiteness*, *sweetness* are not quite like *boy*, *chalk*, *sugar*. I can see and touch the happy boy, but hardly his *happiness*. I can put a spoonful of sugar in my tea but not a spoonful of sweetness. I can hold a piece of white chalk in my hand but I can't hold the chalk in one hand and its whiteness in the other. The *happiness*, *sweetness*, *whiteness* have no existence apart from the *boy*, *sugar*, *chalk*: they are qualities of these people or things; they are abstractions and so are called **Abstract Nouns.**

Finally we have words like *crowd*, *navy*, *army*, *class*. They are names of a group or collection of things, of men, ships, students, etc., but are regarded as one, so we speak of *a* crowd, *a* navy, *an* army, etc. These nouns are **Collective Nouns.** A collective noun is usually singular, and if we regard the thing that it represents as one whole, we use a singular verb with it. Sometimes, however, we regard the things or people that it represents not as one but as a number of separate people or things, e.g.

The football team is (*singular*) playing very well.

The singular is used because I am thinking of the team working as one whole together. But after the game is over I say:

The football team are (*plural*) having baths and are (*plural*) coming back here for tea,

because now I am thinking of the team as eleven different men having eleven baths and afterwards eating eleven teas.

The idea in my mind is a plural one, and so I use a plural verb.

Collective Nouns

The collective noun for a number of

sheep is a *flock*.

dogs / wolves[1] } is a *pack*

footballers, etc., is a *team*.

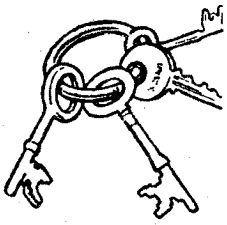
people in church is a *congregation*.

soldiers is a(n) { company. / regiment. / army

books is a *library*.

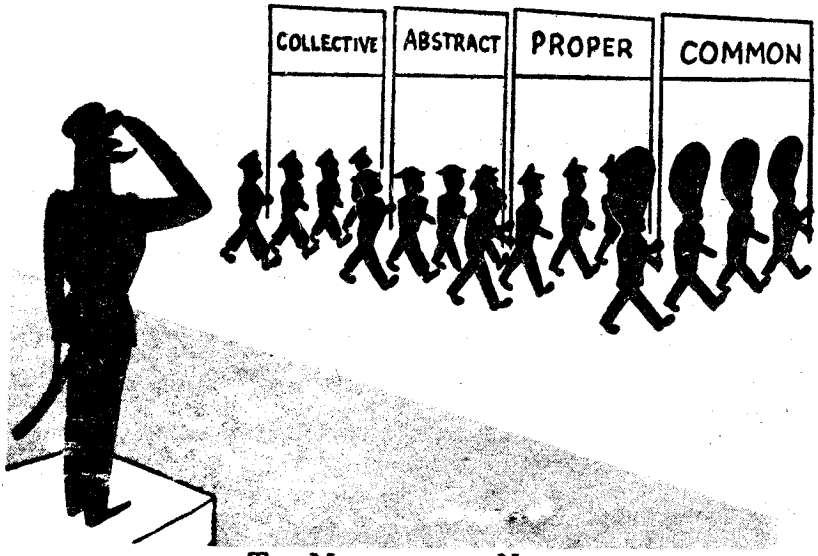
[1] The singular is *wolf*.

flowers or keys is a *bunch.*
flies[1] (or other insects) is a *swarm.*
rulers of a country is a *government.*
people chosen to direct some work is a *committee.*
men who work a boat or ship is a *crew.*
cattle (cows, bulls, etc.) is a *herd.*
battleships is a { *fleet* / *navy.*
people is a *crowd.*
people listening to music, a play, etc., is an *audience.*
teachers of a school, officials, etc., is a *staff.*
sticks is a *bundle.*
relations is a *family.*
people of the same origin is a *race.*
nations under one ruler is an *empire.*



Bunch of keys

[1] The singular is *fly.*



THE MARCH OF THE NOUNS

EXERCISES

I. *Pick out the nouns in the following and say what kind each one is:*

H. M. Stanley finds Dr. Livingstone[1]

"I pushed back the crowd and, passing from the back, walked down between the lines of people until I came in front of the group of Africans where stood the white man with the grey beard. I wanted to run to him but I was a coward in the presence of such a crowd; I wanted to put my arms around him, only as he was an Englishman I did not know how he would receive me; so I did what cowardice and foolish pride suggested. I walked up to him and said, 'Doctor Livingstone, I presume?'."

[1] David Livingstone, famous religious teacher and explorer, had gone into the heart of unknown Africa, and nothing had been heard of him for three years. Stanley, who himself afterwards became a great explorer but at this time was a newspaper man working for the *New York Herald*, was sent on the seemingly impossible task of finding him.

"Doctor Livingstone, I presume?"

II. In the sentences: "a man who is *wise* has *wisdom*," "when you *choose* make a good *choice*," the words *wisdom* and *choice* are abstract nouns. *Wisdom* is formed from or related to the adjective *wise*; *choice* is similarly related to the verb *choose*. *In the same way, form abstract nouns from each of the following.*

Adjectives.—Lonely, bad, beautiful, black, bright, careful, clean, clever, cold, dark, dead, friendly, gay, good, hard, helpful, hungry, kind, noisy, quiet, sleepy, weak, young, absent, high, deep, long, wide, wonderful, hot, glad, anxious, comfortable, happy, easy, true, various, present, courageous, ready, terrified, excited, hopeful, angry.

Verbs.—Believe, live, enjoy, oppose, lend, describe.

III. *Give a collective noun for each of the following:*

1. A large number of soldiers.
2. People listening to music.
3. A number of cows.
4. A number of sheep.
5. A number of flowers.
6. A number of people in church.
7. Eleven men playing football as a body.
8. A number of battleships.
9. A number of sticks.
10. A number of flies.

LESSON 10

Margaret Priestley's Birthday Morning

The Priestley's house. Breakfast time.

MR. AND MRS. PRIESTLEY, JOHN PRIESTLEY, ANDREW *and* LILIAN MACAULAY (*Mr. Priestley's nephew and niece*). *They are staying with the Priestleys for a short holiday.*

MRS. PRIESTLEY: Margaret is coming downstairs—I can hear her.

LILIAN: Don't forget to say "Many Happy Returns," Andrew.

ANDREW: Of course I won't; I will say it as soon as I see her.

LILIAN: And have you put your present by the side of her plate?

ANDREW: Yes, can't you see it there, next to yours?

LILIAN: Here she comes.

Margaret Enters

ALL: Good morning, Margaret, Many Happy Returns, Many Happy Returns of your birthday.

MARGARET: Thank you everybody. Oh! What a lot of parcels. Shall I open them now, Mummy?[1]

MRS. PRIESTLEY: Yes, dear, you had better. I am sure no one will be able to get on with breakfast until you have done so.

[1] *Mummy* and *daddy* are small children's words for *mother* and *father*.

MARGARET: Thank you, Mummy.

ANDREW: Here, Margaret, I will lend you my penknife to cut the string.

A doll

MARGARET: Thank you, Andrew. I wonder what's in this big parcel. Oh, what a lovely doll. "With love from Mummy." Oh, thank you, Mummy.

JOHN: I thought you were too old for dolls, Margaret; you will be twelve next year—and still playing with dolls.

LILIAN: Nonsense, John! I shall be fifteen next year but I love dolls. Can I play with this one, Margaret?

MARGARET: Oh, yes, you certainly can. Look, her clothes come off and she can open and shut her eyes. We will undress her after breakfast.

MR. PRIESTLEY: What's in the other parcels? Won't you open them now?

MARGARET: Here's an interesting-looking one, square and flat. I think I recognise the writing. Yes, here it is: "With love and good wishes from John." Gramophone records! Oh, just the ones I wanted, "Cockles and Mussels" and "Christmas Carols." Oh, thank you, John. I shall put them on the gramophone after breakfast.

MRS. PRIESTLEY: I can see we are going to have a busy time after breakfast.

JOHN (*pretending to be bad-tempered*): If we ever get any breakfast! Come on, Margaret, hurry up and open the other parcels—I'm hungry. If I don't get breakfast soon, I shan't be alive to see your party tonight.

MARGARET: Look at these, aren't they lovely? Two little armchairs, "From Lilian with best wishes for a happy birthday."

LILIAN: They are for your dolls' house. I noticed that one of the rooms wasn't completely furnished. I hope you will be able to find a place for them.

MARGARET: Oh, yes, Lilian, I shall. I shall put them in the dolls' sitting-room after breakfast.

JOHN: Why are you looking so anxious, Andrew?

ANDREW (*not taking any notice*): Open that little parcel next, Margaret.

MARGARET: All right. I wonder what will be in it? Oh! It's a lovely silver pencil.

ANDREW: That's from me, Margaret, with lots and lots of good wishes. It writes in four colours, black, blue, green and red. Do you like it?

MARGARET: It's just what I wanted, Andrew. It was very, very kind of you to give it to me. And here's an enormous box of chocolates "From Lucille, Frieda, Jan, Olaf, Pedro and Hob wishing you Many Happy Returns of the day." Isn't that nice of them? I will thank them all when I see them tomorrow.

What a wonderful birthday I am having! And now for the last parcel. I think this must be from Daddy. Books! *Alice in Wonderland*, and *A Child's Garden of Verse* by R. L. Stevenson.

LILIAN: Oh, Margaret, those are my two favourite books.

MARGARET: We'll read them together this very afternoon.

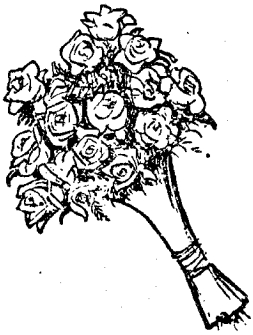
MRS. PRIESTLEY: Aunt Norah has sent you a cake with eleven candles on it, one for each year. We will have that for tea.

MARGARET: Oh, yes, and I shall blow out the candles and cut a piece of cake for all of you.

MR. PRIESTLEY: And there are all these birthday cards that the postman brought this morning. But have your breakfast before you open them.

(*Knock at the door*)

MRS. PRIESTLEY: Wasn't that a knock at the back door? Go and see who it is, Margaret.



A bunch of roses

MARGARET (*returning*): It was old Adam[1] with a beautiful bunch of roses that he had cut specially for my birthday.

MRS. PRIESTLEY: How very nice of him! I will put them in water and we will have them on the table at tea-time.

ANDREW: It's my birthday in May, on the fifteenth. You won't forget it, will you? I shall be ten then.

MRS. PRIESTLEY (*smiling*): We won't forget it, Andrew. I hope you will get a lot of presents, too. You will tell us what you want, won't you?

[1] Adam works in Mr. Priestley's garden.

ANDREW: Oh, yes, I'll let you know before May 15th.

MARGARET: What a lovely birthday morning I have had!

JOHN: And now, what about some breakfast!

EXERCISES

I. *Use each of the following words in sentences:*

1. downstairs	8. doll	15. anxious
2. present	9. square	16. silver
3. parcel	10. flat	17. enormous
4. lend	11. recognise	18. favourite
5. pen-knife	12. pretend	19. candle
6. string	13. bad-tempered	20. smile
7. wonder	14. furnished	21. forget

II. *Fill in the missing words:*

1. Margaret is coming —.
2. Of course I — forget; I — say it as soon as I see her.
3. Have you put your — by the — of her plate?
4. You — better open the parcels now.
5. No one will be — to get on with breakfast until you have opened your parcels.
6. I will — you my pen-knife to cut the —.
7. I — what is in this big parcel.
8. You — be twelve next year; I — be fifteen.
9. I think I — the writing.
10. I — put the records on the — after breakfast.
11. John — to be bad-tempered.
12. Come on, Margaret, — — and open the other parcels.
13. I noticed that one of the rooms of your dolls' house was not — —.
14. I hope you will be able to find a — for them.
15. Why are you looking so —, Andrew?
16. Here's an — box of chocolates
17. Those are my two — books.

18. Aunt Norah has sent you a cake with eleven — on it.
19. I shall — — all the candles.
20. Wasn't that a — at the back door?

III. *What present did Margaret get from* (a) *her mother*, (b) *her father*, (c) *John*, (d) *Lilian*, (e) *Andrew*, (f) *the students*, (g) *Adam?*

Dictation

Birthdays are great fun for children. They come down to breakfast and find lots of presents on the table. They cut the string as fast as they can. They want to know what is inside the parcel. It is so exciting that sometimes they almost forget to say "Thank you." But no one minds, because birthdays come only once a year.

On her birthday Margaret got a lovely doll, two gramophone records, a silver pencil, some armchairs for her dolls' house and an enormous box of chocolates. She forgot all about breakfast as she opened each parcel.

Her brother, John, didn't. He wanted his breakfast. "If I don't get breakfast soon, I shan't be alive to see your party tonight," he said. But I don't think John was really as bad-tempered as he pretended to be.

Composition

Write a short composition on Margaret's birthday party.

EXAMINATION PAPER NO. 1

I. Instead of saying "This book belongs to me," we can say "This book is mine" (Possessive Pronoun) or "This is my book" (Possessive Adjective).

In the following sentences leave out the verb belong *and use the verb* to be *and a* Possessive Pronoun:

1. This dog belongs to me.
2. Those books belong to her.

3. This pencil belongs to you.
4. Do these chocolates belong to us?
5. That house belongs to them.
6. Does this pen belong to you?
7. The soap does not belong to him.
8. These dresses belong to her.
9. That green book doesn't belong to me.
10. Do these cigarettes belong to you?

Now re-write the above sentences using the verb to be *and a* Possessive Adjective.

II. *Fill in each blank space with a word from this list:* shaves; get; about; breakfast; to; bath; blankets; does; cold; usually:

When the morning is — Hob — not like to — out of bed. He likes — lie there, and pull the — round him. Mr. Priestley — has a cold —, and then he — and goes down to — at — eight o'clock.

III. *Answer the following questions:*

1. How do you greet someone at Christmas?
2. What reply do you get to that greeting?
3. What do you say when you are introduced to someone?
4. What do they reply?
5. What do you say on someone's birthday?
6. What do you say if you haven't heard a remark and you want someone to repeat it?
7. April is the fourth month. What is May?
8. How much does it cost to send a letter in England?
9. What animal does pork come from?
10. What meat do we get from a calf?

IV. *Give the part of speech of each word in italics, and give a reason for your answer:*

1. The boy *springs* into the water.
2. I like *spring* weather.
3. Hob does not work very *hard*.
4. Frieda is a *hard* worker.
5. He pulled the blankets *round* him.
6. All pennies are *round*.
7. The boy did not *copy* my work.
8. I should like a *copy* of this poem.
9. Pass me a *paint* brush.
10. I am going to *paint*.

V. *Use the following words and phrases in sentences of your own:*

1. comfortable	2. welcome	3. for a change
4. pyjamas	5. blow	6. for instance
7. run into	8. apologise	9. decide
10. fried	11. disobedient	12. believe
13. bad-tempered	14. lend	15. forget

VI. *Form abstract nouns from the following adjectives:*

1. true. 2. high. 3. weak. 4. noisy. 5. good.

Give collective nouns for the following:

6. a number of sheep. 7. nations under one ruler. 8. eleven footballers. 9. men who work a ship. 10. a number of flowers.

VII. *Fill in blank spaces with the correct reflexive or emphasising pronoun, and say which each one is:*

1. Hob told the story —.
2. The cat washed —.
3. He shaved — every morning.
4. Frieda enjoyed — in Scotland.
5. I don't smoke —.
6. He built his house all by —.

7. They helped — to the chocolates.
8. We fed — in the kitchen.
9. We always please —.
10. Frieda and Jan washed the dishes —.

VIII. *Write out these sentences using the verb in brackets in the Past Continuous Tense:*

1. The ceiling fell down, while Aunt Aggie (eat) dinner.
2. As I (walk) down the street, Sir Winston Churchill went by.
3. The dog opened its mouth, just as if it (talk).
4. While the soldiers (march), the rain began to fall.
5. We (work) hard yesterday morning.

Write out these sentences using the verb in brackets in the Past Perfect Tense:

6. When we (finish) dinner, Susan took the dishes away.
7. I (bring) a box of chocolates for you.
8. Pedro told us he (buy) two new suits.
9. John (ask) a friend to come for a chat.
10. I did not know Shakespeare (write) more than thirty plays.

IX. *Fill in the blanks with* when, if *or* because:

1. They sat near the fire, — it was cold.
2. We will have supper, — he comes.
3. — you don't like the coffee, throw it away.
4. I like this pen, — it writes well.
5. Olaf played football — he was at school.
6. — it rains, I will not come.
7. Have a bath before breakfast — you feel like it.
8. — will you come for a chat?
9. — you have worked hard, you may have a holiday.
10. — you have done this, there will be no more questions.

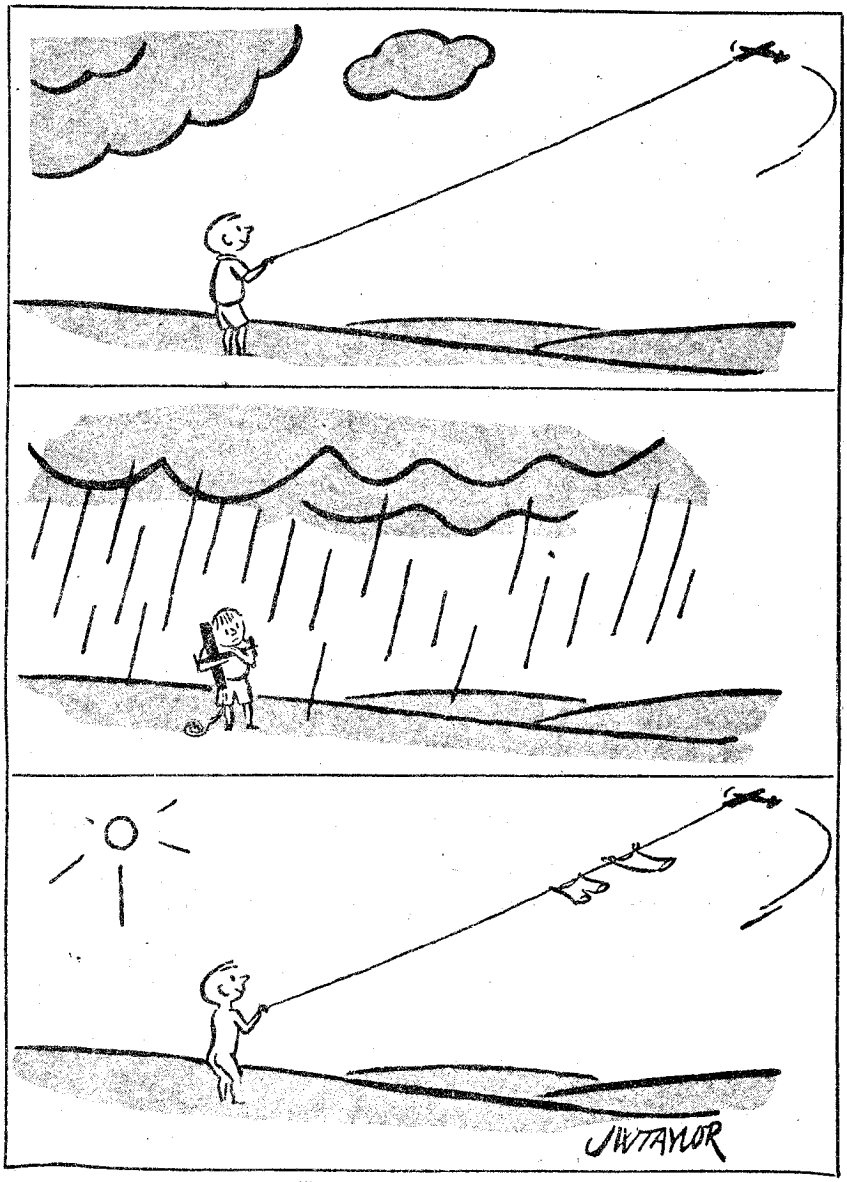
A NEW USE FOR MODEL[1] AEROPLANES

Look at these pictures. The following words will help you to answer the questions: *model aeroplane, piece of string, wet, dry, shirt, a pair of trousers.*

Answer these questions:

1. What has the boy tied to the aeroplane?
2. Is it a long piece of string or a short piece?
3. Will the model aeroplane go straight forward or round and round?
4. What else can you see in the sky besides the aeroplane?
5. In Picture 2 the boy doesn't look happy. Why?
6. What is happening?
7. What is happening to his clothes?
8. In Picture 3 what can you see in the sky?
9. Where are the boy's trousers and shirt?
10. Why has he taken them off?
11. What is happening to them?
12. In which picture are there most clouds? In which are there fewest?
13. In which picture is it raining? In which is the sun shining?
14. To dry clothes that we have washed, we put them on a *clothes-line*. What is the boy using as a clothes-line?
15. Now tell (or write) the story of *A New Use for Model Aeroplanes.*

[1] A model aeroplane is a small copy of a real aeroplane.



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"A NEW USE FOR MODEL AEROPLANES"

LESSON 11

Two Poems and a Song

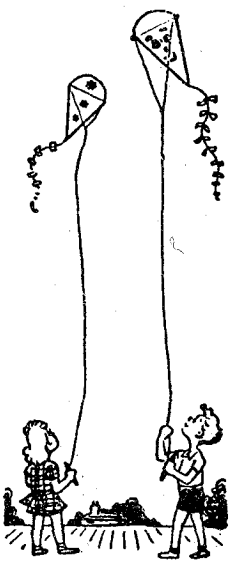
Do you remember the book of poems that Margaret got for her birthday, *A Child's Garden of Verse* by Robert Louis Stevenson? Here are two of the poems from that book:

THE WIND

I saw you toss the kites on high,
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
  O wind, a-blowing all day long,
  O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
  O wind, a-blowing all day long,
  O wind, that sings so loud a song!

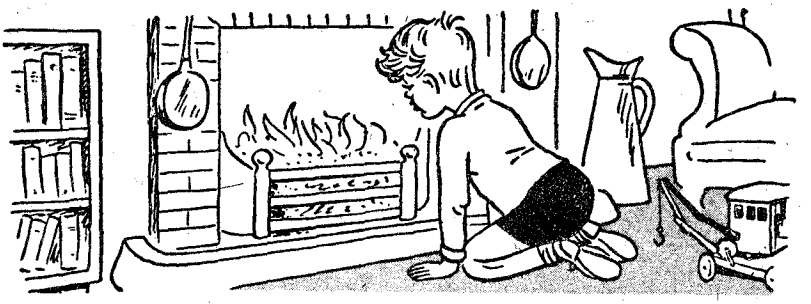
O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
  O wind, a-blowing all day long,
  O wind, that sings so loud a song!



Kites

Pictures in the Fire

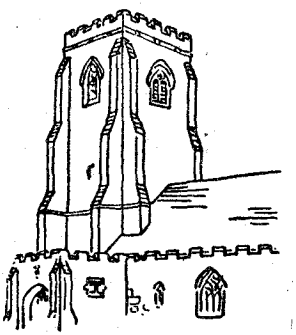
It is getting dark and the little boy is looking into the coal fire, and, as the flames and the red or black coals change their shape, he imagines he sees all these things happening. That is one reason, perhaps, why English people, especially English children, love their "open fires"



The lamps now glitter down the street:
Faintly sound the falling feet;
And the blue evening slowly falls
About the garden trees and walls

Now in the falling of the gloom
The red fire paints the empty room:
And warmly on the roof it looks,
And flickers on the backs of books.

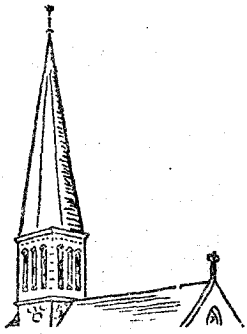
Armies march by tower and spire
Of cities blazing, in the fire;—
Till as I gaze with staring eyes,
The armies fade, the lustre dies.



Tower

Then once again the glow returns;
Again the phantom city burns;
And down the red-hot valley, lo!
The phantom armies marching go!

Blinking embers, tell me true
Where are those armies marching to,
And what the burning city is
That crumbles in your furnaces!



Spire

ROBERT LOUIS STEVENSON is one of the best-loved of British writers. He was born in Edinburgh in 1850. He wrote poems, books of travel, and essays, but his best-known works are his novels, especially *Treasure Island*, *Kidnapped*, and *Dr. Jekyll and Mr. Hyde*. Owing to his bad health he was unable to live in England and in 1890 he went to live in Samoa in the South Sea Islands, and it was there that he died (in 1894) and there he is buried.

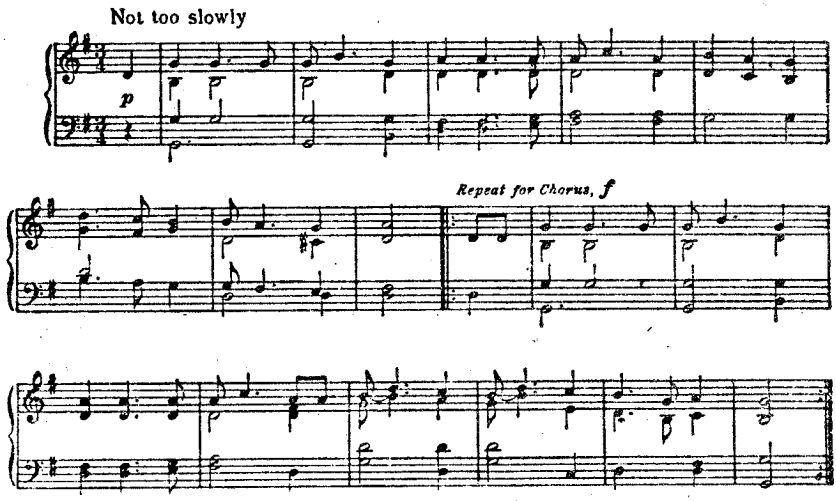
* * * *

You will remember, too, that another of Margaret's presents was a gramophone record of *Cockles and Mussels*.[1] This is an old English song. I am giving you here the words and the music so that you can sing it yourselves.

NOTES: Dublin's fair city = the beautiful city of Dublin, capital of the Republic of Ireland (Eire).
I first set my eyes = I first saw.

[1] *cockles* and *mussels* are small shell-fish that are found in the sea off the coasts of England.

COCKLES AND MUSSELS



1. In Dublin's fair city
   Where the girls are so pretty,
   I first set my eyes on sweet
   Molly Malone
   As she wheeled her wheelbarrow
   Through streets broad and narrow,
   Crying, "Cockles and mussels
   alive, alive-o!"

Chorus

Alive, alive-o! Alive, alive-o!
Crying, "Cockles and mussels
alive, alive-o!"

2. She was a fishmonger,
   But sure 'twas no wonder,
   For so were her father and
   mother before,
   And they each wheeled their
   barrow
   Through streets broad and narrow,
   Crying, "Cockles and mussels
   alive, alive-o!"

Chorus

3. She died of a fever,
   And no one could save her,
   And that was the end of sweet
   Molly Malone
   But her ghost wheels her barrow,
   Through streets broad and narrow
   Crying, "Cockles and mussels
   alive, alive-o!"

Chorus

EXERCISES

I. *Use in sentences:*

1. toss	7. glitter	13. stare
2. kite	8. roof	14. return
3. skirt	9. army	15. blink
4. push	10. march	16. crumb
5. beast	11. spire	17. furnace
6. flame	12. blaze	18. novel

II. *Answer these questions about the two poems:*

(1)

1. What did the wind "toss on high"?
2. What did it do to the birds?
3. What was the sound of the wind like as it went across the grass?
4. What did the boy *feel* the wind do and *hear* it do?
5. What questions does he ask the wind?

(2)

1. What were the lamps doing? Where?
2. Who else was in the room besides the little boy? How do you know?
3. Were there any books in the room? Give a line from the poem to prove your answer.
4. What had the city in the fire?
5. What kind of a city does the poet call it? Why?
6. Where did the armies "go marching"?
7. What are "embers"? What two things did the boy ask the embers to tell him?
8. What was it that "crumbled" in the fire?

Dictation

Certainly one of the pleasures of an open fire is to sit and watch the red and yellow flames change shape as they burn the coal. Many children have imagined marching armies and shining cities as they stared into the blazing fire.

In the country people burn wood also, which does not cost so much as coal, and has a pleasant smell.

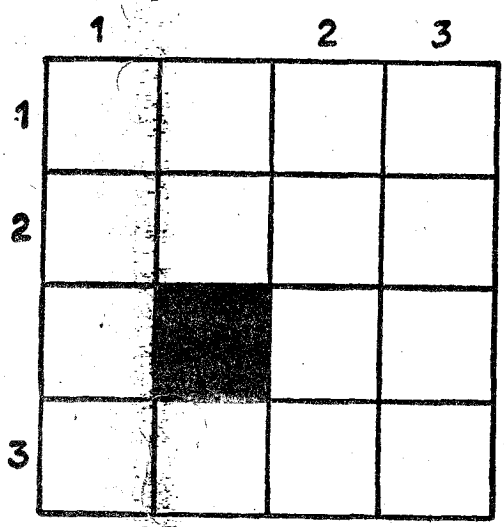
Sometimes it is hard to get the fire to start. The flame burns unsteadily and then dies out, and you must re-lay the fire and start again. But when the wind and rain are heard outside and darkness slowly comes, an Englishman loves his blazing fire.

Composition

1. Write a short composition about the pictures the little boy saw in the fire.

2. Have you ever seen "pictures in the fire," or in the clouds? Tell what you saw there.

"Two Minute" Crossword



CLUES

ACROSS

1. The colour of the sky on a fine day.
2. Not difficult.
3. Stevenson saw the wind — the kites on high.

DOWN

1. Good, better, —.
2. Hob — a knife and fork when he eats.
3. We see with them.

LESSON 12

The Future Tense

In Lesson 10 you had a large number of examples of the Future Tense, and I want to look at some of these now.

In Book I, Lesson 18, you were told that to make the Future Tense we use *will* with the infinitive of the verb, but with the 1st Person we sometimes use *will* and sometimes *shall*.

"Yes," you say, "but when do you use *will* and when do you use *shall?*"

The whole question of *will* and *shall* is a difficult one. Scottish and Irish and American speakers use I *will* or we *will* where English speakers use I *shall* or we *shall*, and many English people tend to use *will* on almost every occasion. But I will give you in as simple a manner as possible the general principles.

If we want to say that we are going to do something or that something is going to happen in the future and if we want to express nothing beyond simple **futurity**, we say:

Simple Futurity	
I shall	we shall
	you[1] will
He, she, it will	they will

[1] The 2nd person singular *thou wilt*; *thou shalt* are never used in ordinary conversational English. They are, therefore, omitted here.

Take this little child's poem:

The north winds do blow
And we *shall* have snow
And what *will* the robin do
then, poor thing?
He'll sit in a barn
To keep himself warm
And *he'll* hide his head under
his wing, poor thing.

The north winds do blow

Or take Andrew's or Lilian's sentence:

"I *shall* be ten in May."
"I *shall* be fifteen next year."

Their sentences and the one in the poem, "we *shall* have snow" are simply expressing something that will happen in the future. The snow will come, Andrew will be ten, and neither we nor he can do anything about it. We can't stop the snow from falling; Andrew can't change his age even if he wants to.

But sometimes, in addition to the idea of futurity, there is some *feeling* in our mind as well. Very often you are making a **promise**, e.g., when Mrs. Priestley said

"We *won't* forget your birthday, Andrew,"

she is making Andrew a promise.

Or when Andrew says:

"I *won't* forget to say 'Many Happy Returns.' I will say it as soon as I see her,"

he is promising his sister that he will remember.

At other times the feeling may be **willingness**; you want to express that you are willing or that you want to do something, e.g., Andrew says,

"I *will* lend you my pen-knife."

When English people are being married, the clergyman says to the man,

"Will you take this woman to be your wife?" and the man answers "I *will*." Then the clergyman says to the woman, "Will you take this man to be your husband?" and she says "I *will*." They are both *willing* to do that.

Sometimes the feeling is **determination.** You want to express that you are *determined* to do something. Perhaps your radio won't work, so you have taken it to pieces, you have worked at it all evening, and still it won't work. But you have made up your mind that you are going to make it work, no matter how long it takes, and you say:

"I *will* make this radio work, even if I have to stay up all night to do it. I *won't* let it beat me." That's determination.

I will make this radio work

To express a promise, willingness or determination as well as futurity, we use "I (we) will" and not "I (we) shall."

Remember, for the interrogative we use "Shall I?" "Shall we?" in all cases, not "Will I?" "Will we?"[1]

Shall I? or *Shall we?* often has the meaning "Do you want me to . . .?" or "Would you like me to . . .?" e.g.

"*Shall I* open the window?"
"*Shall I* get you a cup of tea?"

[1] This was mentioned in Book I, Lesson 18.

"*Shall we* all go to the theatre tonight?"
"*Shall we* begin to work now? Let's begin now, *shall we*?"

There is just one other point, though it is not very important. You have had two forms of the 1st person singular and plural, *viz.*

A. *Simple Futurity*	B. *Futurity with feeling*
I shall We shall	I will We will

What about the forms for the other Persons? Well, the B forms are not used very often; that's why I said that they were not very important. But you may meet them in your reading, so you may as well know them.

Here they are side by side so that you can compare them:

A. *Simple Futurity*	B. *Futurity with Promise, Determination, Willingness, Command*
I shall he, she, it will we shall you will they will	I will he, she, it shall we will you shall they shall

And here are some examples showing the use of the "B" forms with 2nd and 3rd Persons:

He *shall* do the work whether he wants to do it or not. (DETERMINATION IN THE SPEAKER'S MIND)
If you work hard, you *shall* have a holiday on Saturday. (PROMISE)
You *shall* have the money as soon as I get it. (PROMISE)
You've damaged my bicycle; you *shan't* have it again. (DETERMINATION IN THE SPEAKER'S MIND)
You *shall* do as I tell you. (ORDER, COMMAND)
Those people want to buy my house, but they *shan't* have it. *I won't* sell it. (DETERMINATION IN THE SPEAKER'S MIND)

Going to

By the way, you probably noticed in Lesson 10 that other form of the future, *going to*,

We are *going to* have a busy time after breakfast.

Going to is often used to express an **intention,** i.e., what you **intend** to do, what you have in mind to do at some future time, e.g.

Hob says he is *going to* (= intends to) work hard some day, but not today.
I am *going to* (= intend to) write a letter to my uncle tomorrow afternoon.
Lucille is *going to* buy a new car next week.

This is the commonest and the easiest way of expressing the future; it saves all difficulty with *shall* and *will*. But you can't use *going to* for "Simple Futurity." You can't say:

I'm *going to* be 12 years old tomorrow.
or Today is the 19th of October; tomorrow is *going to* be the 20th.

It can only be used for **intention** or **strong probability**. Let me explain what I mean by "strong probability." Here are two examples:

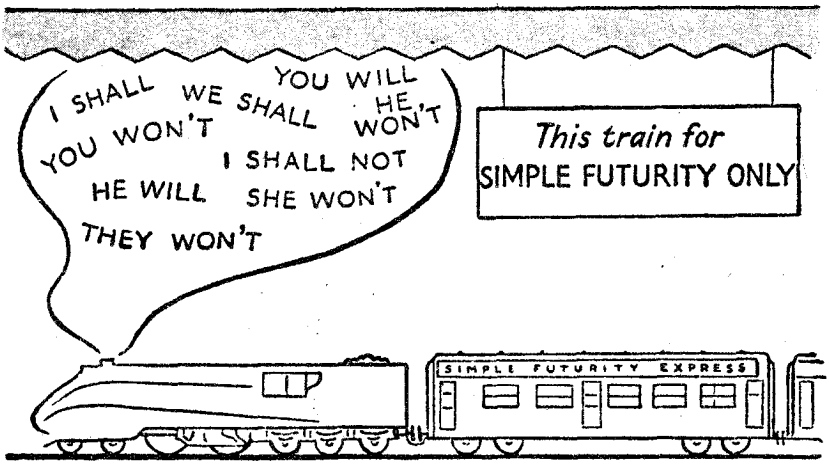
I think it is *going to* rain. (That is, "I think it is very probable that it will rain.")

I'm afraid our new house is *going to* cost a lot of money.

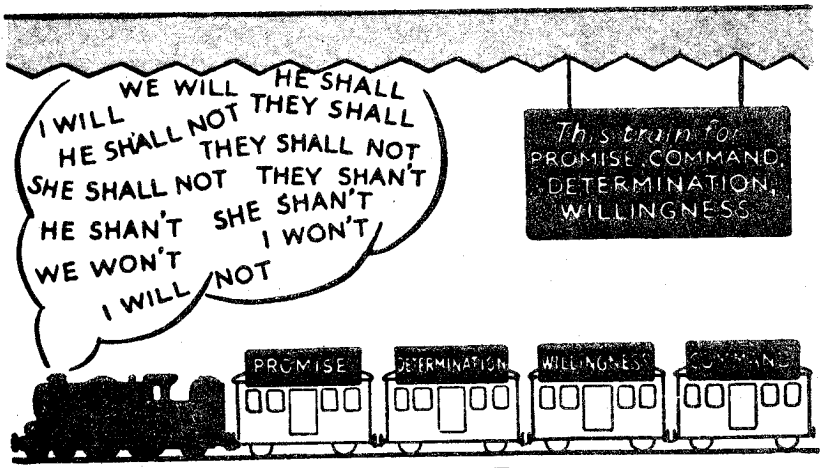
MARGARET: I think my birthday party is *going to* be a very good one. (She thinks it is very probable that it will be a good party.)

ANDREW: I think I *am going* to have a bad cold and then I shan't be able to go to the party.

That last sentence shows the difference between "intention" and "probability." Andrew isn't *intending* to have a cold. I should think he intends *not* to have a cold if he can help it, but there's a strong probability. (Don't you think so from the picture?)



SIMPLE FUTURITY



FUTURITY WITH FEELING

EXERCISES

I. *Without looking at your Book, write out* (a) *the forms for "Simple Futurity,"* (b) *the forms for "Promise, Determination," etc.*
Put shall *or* will *in the blank spaces.*

1. I — be fourteen years old next week.
2. We — be late if we don't hurry.
3. He — be thirteen years old on Tuesday.
4. You — be late if you don't hurry.
5. — I open the door for you?
6. — you come to our house for tea?
7. John — come if you ask him.
8. — we ask him to come?
9. I think we — have rain this afternoon.
10. — your friends come and have a game?
11. He — come here tomorrow.
12. We — be very pleased to see him.
13. These books — be useful to me.
14. I — read them at once.
15. You — soon learn the rules of English grammar from them.

II. *Say or write down the Simple Future Tense affirmative and interrogative of the verbs* know, hear, write.

III. *Turn the following sentences into the future tense:*

1. We come to your class.
2. I speak English to my friends.
3. He speaks English to his friends.
4. They come to your class.
5. Mrs. Priestley plays the piano.
6. We have dinner at seven o'clock.
7. Mr. Priestley brings a cup of tea in the morning.
8. I bring a cup of tea in the morning.
9. We have breakfast at eight o'clock.
10. Mr. Priestley has breakfast at a quarter past eight.
11. I visit Mr. Priestley at his house.
12. I went to Mr. Priestley's house. (*Remember to use the infinitive of the verb.*)
13. Susan brought in the coffee.
14. I spoke to Mr. Priestley in his study.
15. Mr. Priestley spoke to me in his study.
16. Susan drew the velvet curtains.
17. A red lamp-shade gave a warm colour to the room.
18. Mr. Priestley took me to his study.
19. I thought about my work.
20. They thought about their work.

IV. *Make the following sentences interrogative:*

1. He will come here tomorrow.
2. That book will be useful to him.
3. I shall have a lesson tomorrow.
4. Hob will be late again today.
5. We shall visit Mr. Priestley again next week.

V. *Rewrite the following sentences replacing* shall *or* will *by* going to. *There is one sentence that can't be changed. Can you find which one it is?*

1. My father will buy me a bicycle for my birthday.
2. Our house will be painted next week.

3. They will leave Beirut tomorrow.
4. We will grow apples in our garden.
5. If I see him again I shall recognise him.
6. How will you open the box?
7. Won't you have one of these cakes?
8. Won't Mary sing a song for us?
9. Will Lilian and Andrew play with us tomorrow?
10. Won't Lilian and Andrew play with us tomorrow?

VI. *Rewrite the following sentences in the Future Tense* (a) *using* shall *or* will, (b) *using* going to. *Replace the present or past "time expressions" by a future time expression.* Example:

He did the work yesterday.

(*a*) He *will* do the work tomorrow.
(*b*) He's *going to* do the work tomorrow.

1. I wrote to him last week.
2. My Uncle Arthur gave me a bicycle for my birthday last month.
3. They sold their house last year.
4. Jan worked hard last term.
5. Did Jan work hard last term?
6. What time did you have dinner?
7. Margaret sang a song at the last concert.
8. They built a new school in 1952.
9. Didn't you go to see him yesterday?
10. Didn't Jan play football on Tuesday?

LESSON 13

Frieda Writes a Letter Home

"THE PINES,"
ST. GEORGE'S SQ.,
HAMPSTEAD,
LONDON, N.W. 3.
17TH DEC., 19—

DEAR MOTHER AND FATHER,

I feel very excited at the thought that in another week I shall be with you again on holiday. I have enjoyed my stay in England very much indeed. Mr. Priestley and my fellow-students Lucille, Jan, Pedro, Olaf and Hob are all very nice to me, but, as they say in England, "There's no place like home," and I think you feel this above all at Christmas time.

I am leaving here early on Thursday, the 23rd, and I shall arrive in Basle on Friday morning, so I shall be home somewhere about lunch time. Can you meet me at the station, as I shall have a lot of luggage?

In some of my earlier letters I have told you all about the other students here; well, I want to ask my Polish friend, Jan, to come and spend Christmas with us. Will that be all right? His father and mother died last year; he can't go home for Christmas, and he has no friends in England except the Priestleys. He is a very nice boy—I know you will all like him, and I feel sure he will enjoy Christmas with us. It is very short notice, but you are always pleased, I know, if we bring our friends home. However, I have not yet invited him, as I thought it was better to ask you

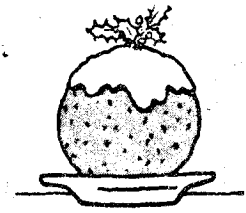
first. Please let me know as soon as possible if it will be all right.

I saw some big Christmas trees in Covent Garden today. Covent Garden is London's big wholesale market for fruit, vegetables and flowers. It is wonderful to see it early in the morning when all the buyers are there getting the things for their shops; the trees looked very pretty, but I know that none of them is so beautiful as the one that I shall see when we open the door of our sitting-room on Christmas Eve and see our tree with the candles lighted. When I was a little girl I always thought that that was the most wonderful moment of all the year; and when I see it again this year, I know I shall think the same again.

Margaret Priestley, that is Mr. Priestley's little daughter, had a birthday two or three months ago, and one of her presents was a gramophone record of Christmas Carols. All the carols were very pretty, but one I thought was especially beautiful, so I wrote down the words and music, and I am sending you a copy in this letter.[1] Of course no carol will ever be so beautiful to me as "Stille Nacht . . ." as we sang it. I can almost hear it now and see the snow on the mountains with the moon on them, and the frosty light of the stars in the dark blue sky. Oh, I wish it was next Thursday now!

I've got some Christmas presents for you all, a football and a box with pens and pencils for Peter and Hans, some gloves for Ruth, a woollen jumper for Gretchen and a clockwork train for Fritz. I'm

[1] You will find it on page 97.


CHRISTMAS PUDDING

not going to tell you what your present is, then it will be a surprise. I hope you will like it. I'm bringing home, also, an English Christmas pudding. They make these puddings specially for Christmas, but I don't know if you will like it. It looks, and feels, very heavy, but as Hob says, "I don't mind trying anything—once." Then there are some mince pies. I think they will be very nice—they are home-made. Mrs. Priestley made them, and I helped her.

How are you all at home? I hope you are all keeping well. See that father always puts on his big coat when he goes out, so that he doesn't catch cold. We don't want him ill for Christmas.

I can't say how much I want to see you all again. Will Peter and Hans meet me at the station, or will father; or, best of all, will the whole family be there? Thursday can't come too soon!

Love and all good wishes,

FRIEDA.

thought

Frieda said:

> "I feel very excited at the *thought* that in another week I shall be with you again."

Here *thought* (which is often a verb) is used as a noun. In Book I (Lesson 18) you had a number of words that can be both a noun or a verb. Here are some others with examples:

burn Lizzie *burned* the cakes. (verb)
I have a bad *burn* on my arm. (noun)

cause	What was the *cause* of the accident? (noun) Careless driving often *causes* accidents. (verb)
change	I am going to the library to *change* my book. (verb) She is going to the seaside for a *change* of air. (noun)
cost	What was the *cost* of that car? (noun) It *cost* seven hundred pounds. (verb)
ride	John Priestley *rides* a horse very well. (verb) He went for a *ride* today. (noun)
smell	There is a *smell* of burning. (noun) Can't you *smell* it? (verb)
talk	Hob *talks* a lot. (verb) Mr. Priestley is going to give us a *talk* on grammar. (noun)
toast	*Toast* these pieces of bread. (verb) We had *toast* for breakfast. (noun)
feed	The farmer's wife is going to *feed* the chickens. (verb) She is giving them a *feed* of corn. (noun)

EXERCISES

I. *Fill in the words omitted:*

1. I feel very — at the — that I shall be home next week.
2. I have — my stay in England very much —.
3. Mr. Priestley and my — students are very nice.
4. There's no — like home.
5. Meet me at the station as I shall have a lot of —.
6. I want to ask Jan to — Christmas with us.
7. It is very short —, but I know you always like us to bring friends home.
8. Please let me know as soon as —.
9. Covent Garden is London's big — market for fruit.
10. The tree with the — lighted.
11. One of Margaret's presents was a gramophone — of — —.

12. I wrote down the words and music and am sending you a —.
13. I can almost see the — on the mountains with the — on them, and the — light of the — in the dark blue sky.
14. I've got some Christmas — for you all.
15. I'm not going to tell you what it is, then it will be a —.
16. The mince pies are —.
17. See that father doesn't — cold.
18. Will the — family be at the station to meet me?

II. *Answer the following questions.* Each answer should be a sentence, not just a word or two.

1. Why was Frieda excited?
2. Why had she enjoyed her stay in England?
3. Why was she glad to go back home?
4. When did she expect to arrive in Basle?
5. Why did she want someone to meet her?
6. What did she ask her mother to let her do?
7. Why did she want to invite Jan to spend Christmas with her family?
8. Why hadn't she invited him at the time of writing her letter?
9. What is Covent Garden?
10. What had she seen there?
11. What tree did she think will be more beautiful than any that she saw there?
12. What did she send in the letter?
13. What picture did she give you of her home?
14. What presents was she taking home?
15. Why didn't she tell her father and mother what their present was?
16. Who had made the mince pies?
17. Why did she want her father to put on his big coat when he went out?
18. How did she end her letter?

III. *Use the following words in sentences of your own:*

1. excited	6. except	11. moment
2. enjoy	7. invite	12. surprise
3. home	8. possible	13. home-made
4. luggage	9. market	14. ill
5. spend	10. fruit	15. family

Dictation

It was the sixteenth of December. Frieda went for a ride in the bus to see Covent Garden. She bought a ticket from the conductor. It cost fourpence and he gave her twopence change.

As she got off she could smell the fruit and flowers in the market. She noticed that everyone seemed to be in a hurry. Some men were carrying large boxes of vegetables, and others were trying to sell big Christmas trees.

As Frieda looked at them she thought of her own home. The most wonderful moment of all the year was when she saw the Christmas tree with its candles lighted. Then before she went to bed on Christmas Eve she used to go outside and see the snow on the mountains and the frosty light of the stars in the dark blue sky.

She was glad that she was going home for Christmas.

Composition Exercises

1. Write a short composition on one of the following:

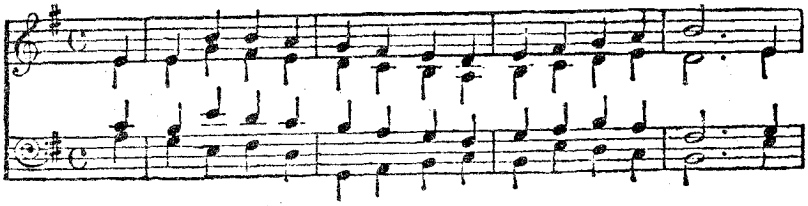
   (*a*) A visit to a market.

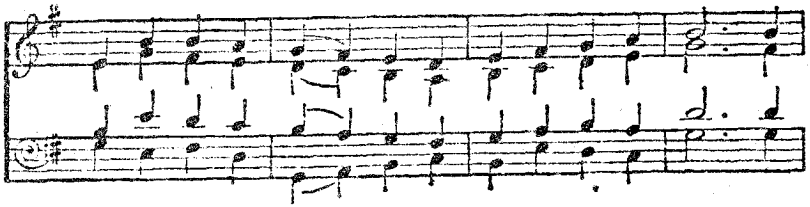
   (*b*) Christmas in your country.

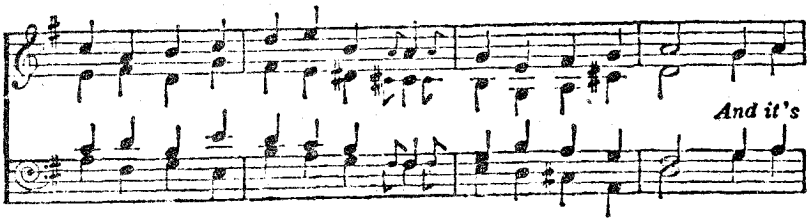
2. Write a letter:

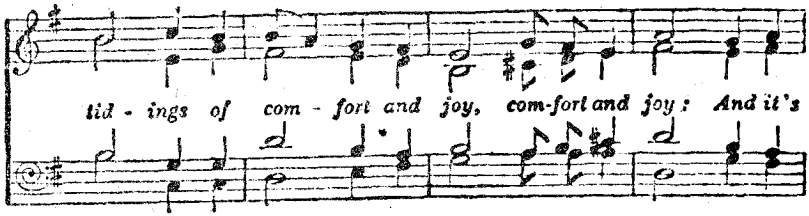
   (*a*) asking your mother if you can invite a friend to your home.

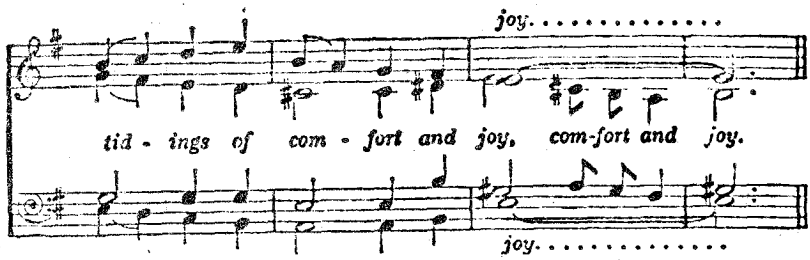
   (*b*) from your mother saying that you can (or cannot) do so.











(From "The Oxford Book of Carols," by permission of the Oxford University Press.)

God rest you merry, Gentlemen,
Let nothing you dismay,
Remember Christ our Saviour
Was born on Christmas Day,
To save us all from Satan's power
When we had gone astray.

LESSON 14

COMMENTS ON LESSON 13

Letters

Note the following points about letter-writing:

(1) THE ADDRESS, e.g.

"THE PINES,"
ST. GEORGE'S SQ.,
HAMPSTEAD,
LONDON, N.W. 3.*

15, PRESTON RD.,
WARRINGTON,
LANCASHIRE.

Note the punctuation, e.g. the full stop after *St.* (short for *Saint*; it is also short for *Street*), after *Rd.* (short for *Road*) and after *N.W.* (short for *North West*) and at the end of the address, i.e. after *3* and *Lancashire*. Note the commas after "The Pines," (the name of the house) and *15*, (the number of the house), after *Square*, *Hampstead*, *London*, *Road*, and *Warrington*.

(2) THE DATE. For this we generally use the ordinal numbers, *1st March; 3rd April; 21st May; 22nd December*. We sometimes use the cardinal numbers, e.g. *March* 1, 1955 (1 *March*, 1955), *April* 3, 1955 (3 *April*, 1955), *May* 21, 1955 (21 *May*, 1955), *December* 22, 1955 (22 *December*, 1955). You can also say *March 1st; April 3rd; May 21st; December 22nd.* You use the cardinal numbers if you use figures only, e.g. 1.3.55 (or 1/3/55); 22.12.55 (or 22/12/55); or (with Roman figures) 1-*iii*-55, 22-*XII*-55. The date

* N.W.3 is a London postal district. London and its suburbs are divided into eight districts, E.C., W.C. (East Central and West Central), E., N.E., N.W., W., S.W., and S.E., and each of these into a number of subdivisions, *e.g.*, W.5., S.E.27, E.11, etc.

with figures only may cause misunderstanding as the use is not the same in England as it is in America. In England 6/10/55 means *6th October* 1955; in the U.S.A. it means *June 10th* 1955. So, any of the following forms is correct and unmistakable:

1. October 16th, 1955.
2. 16th October, 1955.
3. October 16, 1955.
4. 16 October, 1955.

(3) THE GREETING:

(a) *Business letters*:
Dear Sir,
Dear Sirs,
Dear Madam,
Gentlemen,

(b) *Friendly letters*:
Dear Mr. Priestley,
Dear Miss Smith,
Dear Mrs. Smith,
Dear Pedro,
My dear Lucille,

(4) THE COMPLIMENTARY CLOSE:

(a) *Business*:
Yours truly,
Yours faithfully,

(b) *Friendly*:
Yours sincerely,
I remain,
With best wishes
and kindest
regards,
Yours sincerely,

(5) THE ADDRESS (for the envelope):

Mr. H. Chapman,
10, Northbank Rd.,
Southport,
Lancashire.

G. Smith, Esq.,
Byron House,
High St.,
Liverpool.

Note that in England the order is:

For a house with a number: (1) name of the person, (2) number of the house, name of the street, road, etc., (3) town, (4) county.

For a house with a name instead of a number: (1) name of the person, (2) name of the house, (3) name of the street, road, etc., (4) town, (5) county.

DON'T write:

Mr. H. Chapman
Southport,
Northbank Rd., 10.
Lancashire.

Esq. is a shortened form of *esquire* and is generally used in writing to business or professional men, whether the letters are "business" ones or private ones. *Esquire* is never written in full on the envelope.

Mr. G. Smith could also be used as well as *G. Smith, Esq.*, but not *Mr. G. Smith, Esq.* With *Esq.* we never use *Mr.*

Other forms of addresses are:

Mrs. Smith (wife of Mr. Smith).
Miss Smith (his oldest daughter).
Miss Mary Smith (a younger daughter).
Master G. Smith (a boy).
Mr. and Mrs. Smith.
Dr. R. Smith (a doctor).
Dr. and Mrs. R. Smith.
The Rev. (= reverend) Charles Smith (a clergyman).[1]
Sir William Smith (a Knight).
Messrs.[2] H. Smith and Co. (a business company).
The Wearwell Woollen Co. Ltd.

PRONUNCIATION DRILL

[i:]	[i]		[e]	[ɑ:]	[ɔ]
heat	become	empty	empty	army	proverb
freeze	besides	market	essay	march	frosty
peace	regards	business	envelope	market	college
retail	remain	bury	steady	regards	complimentary
	esquire		bury	barn	quantity

[1] We never say, "The Rev. Smith." You must use his Christian name or his initials, *i.e.*, the first letter of his name or names.

[2] *Messrs.* ['mesəz] is a short form of the French *Messieurs*. We never write *Messrs.*, *Mr.* ['mistə] or *Mrs.* ['misiz] in full.

[ʌ]	[u:]	[ə]	[ei]	[ou]	[ai]
become	prove	around	blaze	ghost	besides
gloves	roof	manner	fade	wholesale	dying
jumper	pool	professional	flame	froze	esquire
blush	truth	secretary	wholesale	coat	excited
company	rule	gentleman	retail	envelope	knight

EXERCISES

I. *Use the following* (a) *as nouns*, (b) *as verbs:*

dance; run; wash; drive; help; hope; kiss; laugh; light; look; pay; play; pull; push; rain.

II. *Make sentences, using the following to show the different meanings that each word can have:*

1. mind 2. notice.

III. *Draw an envelope and address it to a friend in England.*

IV. *Correct and punctuate the following:*

(*a*) mr d parke
woodways
117 merton rd
hampstead
london

(*b*) mr p r johnson esq
st andrews hotel
culloden sq
edinburgh

(*c*) oakwood
richmond rd
chelsea
london
6 may 1939

(*d*) dear sirs
. . . with love and best wishes yours sincerely
joe

(*e*) my dear lucille
. . . I remain, madam,
yours faithfully,
h. f. t. smith.

LESSON 15

Holidays Have Started

All the students. *Tuesday evening, Dec. 21st.*

PEDRO: Well, no more lessons now until after Christmas. It's nice to think that holidays have started. This time on Friday I shall be flying to Spain. I shall be just about leaving the French coast and getting over the Bay of Biscay. What will you be doing, Lucille?

LUCILLE: Let me see; it's seven o'clock now. Yes, at seven o'clock tomorrow I shall be going to a party at a friend's house in Canterbury.

OLAF: Are you going by car?

LUCILLE: Yes, but I shan't be driving; a friend of mine will be taking me in his car.

OLAF: And I shall be packing my luggage, and if it is like my usual packing, I shall be trying to get too many things into too little space. What will you be doing this time on Friday, Hob?

HOB: I shall be wondering what I am going to get for my supper.

JAN: I am going to Switzerland to spend Christmas with Frieda's family. She has just had a letter from her mother and father inviting me to stay with them. They say that they will all be waiting at the station on Christmas Eve to welcome us.

LUCILLE: Oh! Isn't that nice! I'm so glad you are getting a holiday. You will be looking forward to it, I know.

JAN: I am, very much.

FRIEDA: So am I. I shall be thinking about that home-coming all the way to Switzerland.

OLAF: I hope you won't be feeling too tired after your journey to enjoy the welcome.

FRIEDA: I shall be feeling too excited to be tired. I know mother will be cooking and baking now as hard as she can go. Ruth and Gretchen will be cleaning and dusting the rooms (though I am sure the rooms don't need it); the boys will be gathering wood for the fire, and father will be looking for a Christmas tree.

LUCILLE: And what will little Fritz be doing?

FRIEDA: If I know little Fritz, he will be getting in everybody's way as he generally does when they are all busy.

HOB: Have none of you thought that this time next month we shall all be coming back here, and Mr. Priestley will be waiting for us with more grammar?

LUCILLE: Oh, Hob, don't be so pessimistic; it's not like you.

HOB: That reminds me of something. Do you know the difference between a pessimist and an optimist?

LUCILLE: All right, if it will make you any happier, tell us.

HOB: Well, an optimist is a man who says, "The bottle is half full" and a pessimist is a man who says, "The bottle is half empty."

OLAF: Oh! I had heard that a pessimist was a man who wore braces—and a belt.

What will you be doing for Christmas, Hob?

HOB: I shall be going to Uncle Albert's for Christmas —and what a time it will be! There is no one who keeps Christmas better than Uncle Albert. All the holiday I shall be having the time of my life. I shall be telling you all about it when we meet again.

FRIEDA: Well, on Thursday morning I shall be starting on my journey to Switzerland with Jan.

OLAF: What time does the train go?

FRIEDA: Nine-five from Victoria Station.

OLAF: I'll come and see you off.

PEDRO AND LUCILLE: So will I.

HOB: Well, I can't promise to be at Victoria Station by nine o'clock in the morning; it means getting up at half past seven; that's practically the middle of the night. I don't know what the speed of light is; I only know that it comes too quickly in the morning for me. But if I wake up in time, well,— I shall be thinking about you.

LUCILLE: Oh, Hob, make an effort for once.

HOB: All right, I'll be there; but you'll realise what an effort I shall be making when I tell you what one of my favourite poems is.

LUCILLE: Oh! What is it?

HOB: This is it:

There aren't many things upon this earth
That make it seem like Heaven,
But one is to wake at half past six,
When you thought it was half past seven.

OLAF: Good old Hob!

EXERCISES

I. *Fill in the words omitted:*

1. This time on Friday I — be flying to Spain.
2. What — you be doing, Lucille?
3. I shall be — to a dance.
4. I — be driving because a friend of — is taking me in his car.
5. I — be trying to get too many things into too little —.
6. They say that they — all be waiting at the station on Christmas —.
7. I hope you — be looking — to the holiday.
8. I hope you — be feeling too tired.
9. The boys — be — wood for the fire.
10. I'll come to the station and see — —.

II. *Use the following words in sentences of your own:*

1. start	5. welcome	9. belt
2. coast	6. enjoy	10. effort
3. pack	7. gather	11. tired
4. spend	8. optimist	12. remind

III. *Use the following phrases in sentences:*

1. This time next week. 2. a friend of mine. 3. too much. 4. too little. 5. looking forward. 6. get in everybody's way. 7. for once. 8. What a time! 9. the time of my life. 10. see (someone) off.

IV. *How did Hob explain the meaning of* (a) *optimist;* (b) *pessimist?*
How did Olaf explain "pessimist"?

V. *Give in your own words Hob's "poem," or learn it by heart.*

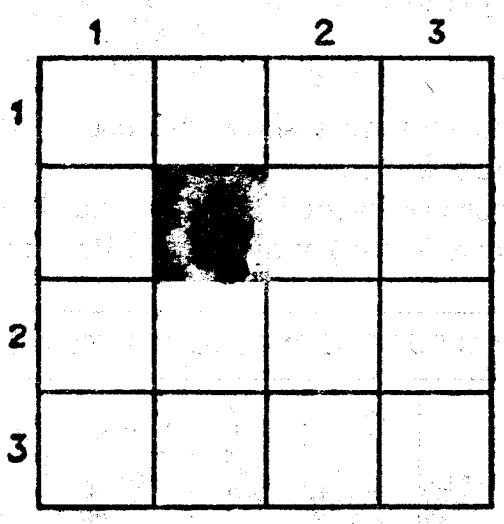
Dictation

Lessons are finished and the holidays have started. Pedro will fly to Spain, and Lucille is going to a dance. Jan has had a letter from Frieda's mother inviting him to spend Christmas with them in Switzerland. He is looking forward to it very much. Frieda is excited about going home, and is glad that Jan is coming too.

Only Hob is pessimistic. He reminds them that they will be back at work in a month. But then he remembers a funny story about an optimist and a pessimist. And then he remembers he is going to Uncle Albert's for Christmas, and no one keeps Christmas better than Uncle Albert.

They all promise to meet at Victoria Station to see Jan and Frieda off at half past seven in the morning—"The middle of the night to me," says Hob.

"Two Minute" Crossword



CLUES

ACROSS

1. Not front.
2. Where the Irish live.
3. "When the skies are blue the weather is ——"

DOWN

1. Meat from an ox.
2. Farmers grow it in the field.
3. Half way up your leg.

LESSON 16

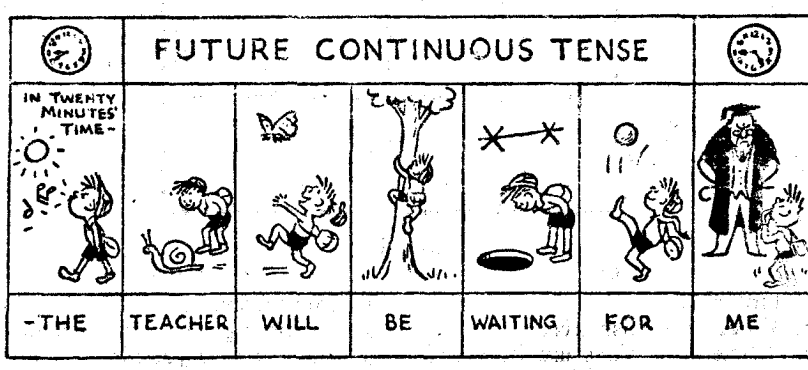
The Future Continuous Tense

In Lesson 15 you had a number of sentences like this:

This time on Friday I *shall be* flying to Spain.
A friend *will be taking* me in his car.
You *will be looking* forward to the holiday.
They *will* all *be waiting* at the station.
I hope you *won't be feeling* too tired.
What *will* you *be doing*?

All these sentences show the use of the **Future Continuous Tense.**

The verbs are formed by using the Simple Future (*I shall, you will*, etc.) with *be* and a Present Participle.



Here are all the forms of the Future Continuous Tense of *to take:*

FUTURE CONTINUOUS TENSE

Affirmative	*Interrogative*	*Negative*
I shall be taking	Shall I be taking?	I shall not (shan't) be taking
You will be taking	Will you be taking?	You will not (won't) be taking
He will be taking	Will he be taking?	He will not (won't) be taking
We shall be taking	Shall we be taking?	We shall not (shan't) be taking
They will be taking	Will they be taking?	They will not (won't) be taking

The Future Continuous Tense is used to express an action still continuing in the future.

COMMENTS ON LESSON 15

SO

In the sentence:

"I am *so* glad you are getting a holiday"

so means *very*. Note the construction with *so* in:

"I'll come to see you off." "*So* will I."

You had a similar construction in Book I, Lessons 17 and 25:

I get up at half past seven—*and so does my husband.*
"I walked here." "*So did I.*"

This construction can be used only with the "special" verbs *be*, *have*, *can*, etc.

Idioms

(1) "You will be *looking forward to* the holiday."

The phrase *looking forward to* means "expecting with pleasure."

(2) "*Let me see;* it's six o'clock now. Yes, at six o'clock tomorrow I shall be going to a dance."

Here *let me see* doesn't mean "allow me to see." It is just an expression that we use when we are thinking about something and are not quite sure yet of the answer.

Note that after *let* the infinitive without *to* is used. Compare:

He *let* me *drive* his car.
He *allowed* me *to drive* his car.

(3) "To *keep* Christmas" means to do all the things that people generally do at Christmas time. So, also, we say: "We *keep* New Year's Day on January 1st."

(4) "I shall be having *the time of my life*" means "having a time of great happiness or excitement." There are a lot of expressions or idioms with *time*. Here are some of them:

He's been studying English *for a long* (*for only a short*) *time*.
He's been doing that *for some time*.
They've *spent* a lot of *time* over that work.
All the time we were working, Hob was sleeping.
He read a book, just to *pass the time*.
Railways were built in England *in the time of* Queen Victoria.
We have lived through *hard times*.
I haven't *much time* for games.

Four times three equals twelve.
"Am I late?" "No, you are just *in time*."
The train came in *on time* (i.e. it wasn't late or early).
I have told you *many a time* not to say that.
Dancers must *keep time* to the music.
There's a *time-table* on the railway station; (*time-table* = a list showing the times when trains come into and go out of the station).
I'll give you some more idioms *from time to time.*

EXERCISES

I. *Find all the examples of the Future Continuous Tense in Lesson* 15. (There are thirty.)

II. *Write out the Future Continuous Tense* (*Affirmative, Interrogative and Negative*) *of the verb* to walk.

III. *Change the following sentences from* 1*st Person* (I, we) *into* 3*rd Person* (he, she, it, they):

1. I shall be thinking about you. 2. I shall be flying to Spain. 3. I shan't be driving the car. 4. We shall be starting on our journey. 5. We shan't be flying to Spain.

IV. *Change the following sentences from* 2*nd or* 3*rd Person into* 1*st Person:*

1. You will all be coming back to school. 2. She will be feeling excited. 3. He won't be driving the car. 4. They will be doing their packing. 5. They will be cooking and baking.

V. *Use the following expressions in sentences of your own:*

1. looking forward. 2. so will he. 3. so pleased. 4. in time. 5. on time. 6. for some time. 7. all the time. 8. to pass the time. 9. spend time. 10. hadn't time. 11. first time. 12. before my time. 13. in the time of. 14. keep time. 15. from time to time.

LESSON 17

The Railway Station

Here we are at the station from which Frieda and Jan are going to Switzerland. None of the students are here yet, so we can look round the station and watch the busy life that is going on. There are a lot of platforms (seventeen of them) from which trains come in and go out. Frieda's train goes from platform 2 so let us walk in that direction. There's the booking office where you can buy a ticket for your journey. Let's listen to that man buying a ticket.

MAN: I want a ticket to Brighton, please, second-class.[1]

BOOKING CLERK: Single or return?

MAN: Return, please.

BOOKING CLERK: Second return, Brighton; fifteen shillings, please. (*The man gives him a pound note.*) Five shillings change, thank you.

MAN: Could you tell me what time the next train goes?

BOOKING CLERK: 8.55, platform 12. If you hurry you'll just catch it.

MAN: Thanks. (*He hurries away.*)

We'll have a look at the waiting-room and see if Jan and Frieda or the other students are there. No, they've not come yet. We'll walk to the bookstall and get a morning paper.

[1] On English trains there are two classes, 1st and 2nd. The 2nd class fare is about two-thirds the price of the first-class.

WAITING ROOM
RESTAURANT
BOOKING OFFICE.
LEFT LUGGAGE
PLATFORM TICKETS
BOOKSTALL
TIME TABLES
PARIS
CAMPEN

The porters are very busy carrying luggage to the train or pushing it on their trucks. They are taking those trunks and suitcases to the luggage van. Look at the labels on them—PARIS, BERNE, BRUSSELS. Quite a lot of people are going abroad for Christmas. There's a through train to Paris; it's due out at 8.50; the signals are already down. Those porters will have to hurry to get that luggage in the luggage van before it starts.

Here's a train that has just come in, with crowds of people getting off it. It has had a long journey. Those are sleeping-cars in the front of the train. There are some soldiers coming home for Christmas, and looking very happy. Those sailors on the other platform don't look so happy; they are going on that other train to join their ship at Chatham. They won't be home for Christmas. It's a stopping train, not an express; it stops at five or six stations before it gets to Chatham.

That man is the station-master. There's his office next to the booking-office. There aren't many people in the restaurant, just a few having breakfast, but there are rather more people getting "light refreshments". Can you see them? They are drinking cups of tea or coffee, eating sandwiches, buns or biscuits. What's that woman saying to the man at the left-luggage office?

MAN: Yes, madam?

WOMAN: I want to leave some luggage here until this afternoon; is that all right?

MAN: Oh, yes, madam, that will be quite all right. Is it just one bag?

WOMAN: No, there are these two suitcases and this trunk. My husband will call for them with his car this afternoon.

MAN: Very well, madam. What name, please?

WOMAN: Mrs. Macpherson.

MAN: Right. Here's the ticket. That will be one and sixpence, please. (*She gives him two shillings.*) Sixpence change, thank you.

WOMAN: Thank you.

Here's Frieda's train coming slowly into the platform. I think we had better get platform tickets; the ticket-collector won't let us go on to the platform without a ticket. Ah! There's Frieda and there are Jan and the other students—all except Hob. Let's join them.

EXERCISES

I. *Use these words in sentences:*

1. ticket	5. truck	9. van
2. change	6. label	10. soldier
3. hurry	7. abroad	11. sailor
4. catch	8. signal	12. bag

II. *Answer the following:*

1. Where does one buy a ticket?
2. Mention two kinds of ticket.
3. How many classes are there on most English trains?
4. Where can you wait for a train?
5. Where can you buy a newspaper?
6. What do porters use to wheel luggage to the train?
7. What is put on a suitcase to show where it is going?
8. What is a through train, a stopping train, an express?
9. Who is the chief man at a station?

10. What do you call food and drink like tea, sandwiches, buns, biscuits?
11. What is a sandwich?
12. What is the left-luggage office?
13. What is a platform ticket?
14. Who examines the platform ticket?

III. (a) *With one student as the passenger and another as the booking-clerk, repeat the conversation about buying a ticket.*

(b) *With two more students, repeat the conversation at the left-luggage office.*

Dictation

Victoria Station is always busy, and it is especially busy at Christmas time. On every one of the seventeen platforms porters and passengers are walking or running. Some passengers are in a hurry to catch a train that is nearly due out, while others are eating a bun or a sandwich or having a cup of coffee from the refreshment room before they start. Many people have bought a paper or magazine from the bookstall to read on the journey.

The porters are carrying trunks and suitcases to the trains. Usually they push the luggage on their trucks.

The passengers buy their tickets and then show them to the ticket collector, who stands at the end of the platform. They hurry to find their seats. The signal goes down. The train starts.

Composition Exercise

Write a full description of the picture on page 112.

LESSON 18

Money

You had some references to English money in Lesson 17; e.g. the price of the ticket to Brighton was fifteen *shillings*. The passenger gave a *pound*-note and received *five shillings* change. The ticket for the left luggage was *one and sixpence*; she paid *two shillings* and received *sixpence* change.

When you have always been used to the metric system, English money can cause some difficulty.

Let us listen to Mr. Priestley giving an explanation to his students.

MR. PRIESTLEY: We will begin with the pound sterling.[1] You will meet this generally in the form of the pound-note, and you can change this for two ten-shilling notes. At one time we used to have gold sovereigns (£1) and half-sovereigns (10*s*.), but these have not been made since 1917.

Then there are the silver[2] coins, the shilling[3] (twenty of which make a pound), the two-

[1] In writing, the words *pound sterling* are shortened to £, from the Latin *libra*. This is always written before the number, *e.g.*, £5 (read, "five pounds").

[2] The "silver" coins are not now made of silver but cupro-nickel, a mixture of copper and nickel. Up to 1920 the silver coin contained 92½ per cent of silver. In 1920 this was reduced to 50 per cent. Coins made since 1946 contain no silver.

[3] In writing, "*s*" (Latin *solidus*) or /, *e.g.*, 5s. or 5/-.

shilling piece, the half-crown (worth two shillings and sixpence), and the sixpence. There is also a "threepenny bit" made of a mixture of copper and brass; it is not round like the other coins but is twelve-sided.

The copper coins are the penny[1] (twelve of which make a shilling), the halfpenny (pronounced ['heipni]) and the farthing. All these coins, and coins for other nations too, about 600,000,000 every year, are made at the Royal Mint near the Tower of London. If you apply there you can get permission to visit the Mint and see the coins being made.

In addition to the £1 and 10*s*. notes there are also bank notes of £5, which are larger in size.[2]

The American unit is the dollar (written $). In the dollar there are 100 cents.

Here is the information again in a table[3]:

4 farthings or two halfpennies	=	1 penny (1*d*.)
12 pence	=	1 shilling (1/-)
20 shillings	=	1 pound (£1)
A half-crown[4] (or half a crown)	=	two shillings and sixpence (2/6)
8 half-crowns . . .	=	£1.

[1] *Penny* is written *d* (Latin *denarius*).

[2] There used to be banknotes of £10, £20, £50, £100, £200, £500, and £1,000, but banknotes of values higher than £10 have not been printed since 1943. Banknotes for £10 have not been printed since 1957.

[3] You have had this use of *table* in time-table (p. 110)

[4] *Half-crown* is also used as an adjective, *e.g.*, A *half-crown* book costs *half a crown*.

Notice the way we say amounts in money.

For "one shilling and sixpence" we say "one and six";
"three shillings and fourpence" we say "three and four";
"fifteen shillings and ninepence" we say "fifteen and nine."

As you can see, we leave out the words "shilling(s)" and "pence" (except in amounts like "one and a penny" (1/1), "three and a halfpenny" (3/0½).

With an amount in pounds, shillings and pence we say:

"One pound four and threepence" (£1. 4s. 3d.).
"Six pounds nine and tenpence" (£6. 9s. 10d.).
"Seventeen pounds eight and fivepence halfpenny" (£17. 8s. 5½d.).

Simple Arithmetic with Money

Students often find arithmetic with English money rather difficult at first. A little practice will soon make it quite easy. Let us try one or two examples:

Addition

	s.	*d.*
Add together	1	9
	3	4
	6	6
Answer	11	7

This is how we get the answer: 6 and 4 = 10 and 9 = 19. Twelve pence is 1 shilling, so 19 pence = 1 shilling and 7 pence. Now add the shillings: 1 (from the pence) and 6 = 7 and 3 = 10 and 1 = 11.

Here is another example:

	£	s.	d
Add together	3	16	3
	7	14	10
	3	15	11
	4	17	9
	5	14	10
Answer	25	19	7

METHOD.—The pence added together come to 43. There are 12 pence in 1 shilling, so divide 43 by 12, i.e., 3 and 7 over. The shillings (with this 3 added) come to 79. There are 20 shillings in 1 pound; so 79 divided by 20 gives 3 pounds and 19 shillings over. The pounds (with this 3 added) come to 25.

Exercise

Add together and explain as you do so:

s.	d.
1	8
3	5
4	2

s.	d.
3	6
8	9
14	10

£	s.	d.
5	12	9
4	10	8
16	14	11

SUBTRACTION

Example 1.—

	s.	d.
From	14	3
Take	8	9
Answer	5	6

METHOD.—We can't take 9 pence from 3 pence so we "borrow" 1 shilling from the 14*s*. This is 12 pence and the 3 more make 15; 9 from 15=6. The 14 shillings, having "lent" 1, are now only 13, and 8 from 13=5.

Example 2.—

	£	*s.*	*d.*
From	4	2	4
Take	1	17	7
Answer	2	4	9

METHOD.—"Borrow" 1 shilling (12 pence and 4=16). Seven from 16=9. "Borrow" 1 pound. The 20 shillings and 1 (because the 2 had "lent" 1 shilling)=21. Seventeen from 21=4. One pound from 3 (because the 4 has "lent" 1)=2.

Exercise

Subtract the following and explain as you do so:

s.	*d.*
14	5
7	9

s.	*d.*
16	3
8	8

£	*s.*	*d.*
9	4	6
5	17	9

MULTIPLICATION

	£	*s.*	*d.*	
Multiply	3	8	11	by 6.
			6	
Answer	20	13	6	

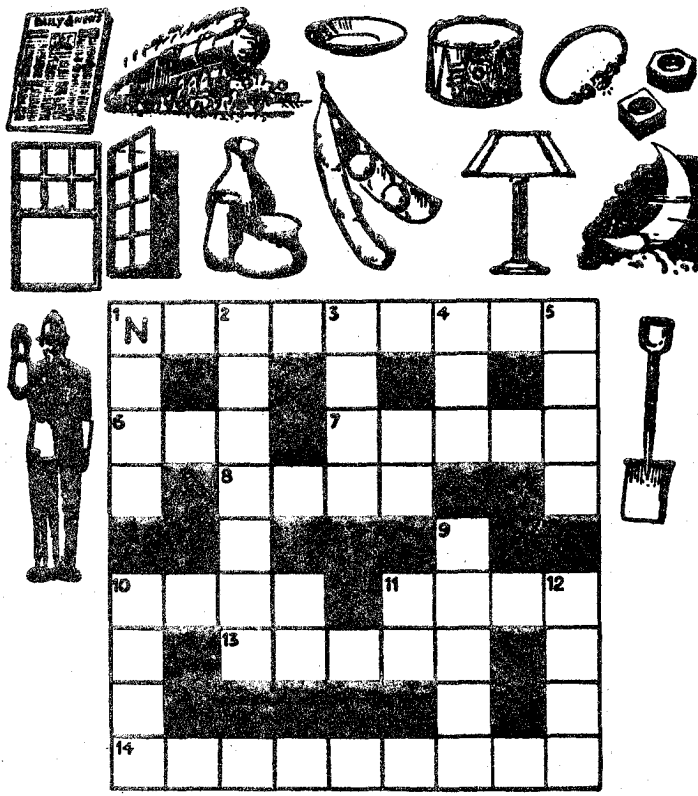
METHOD.—6 times 11 = 66. Twelve pence in 1 shilling, therefore in 66 pence there are 5 shillings and 6 pence. Six times 8 = 48 and 5 = 53. Twenty shillings = 1 pound, therefore 53 = 2 pounds 13 shillings. Six times 3 = 18 and 2 = 20.

Exercise

Multiply £4. 6s. 3d. by 5, 7 and 9, and explain as you do so.

Crossword

Only three "clues" are given—6, 9, 10, but all the other answers can be found in the picture below. All the words in the puzzle were used in *Essential English* Books I or II.



CLUES

6. (*across*) Twenty cwts. (see page 190). 9. (*down*) Thick part of milk which comes to the top. 10. (*across*) A piece of grass kept cut and smooth.

DIVISION

Example 1. Divide £32. 8s. 1d. by 7.

	£	s.	d.
7)	32	8	1
Answer	4	12	7

METHOD.—Seven into 32 = 4 and 4 over. These 4 pounds = 80 shillings. Add the other 8 = 88. Seven into 88 = 12 and 4 over. These 4 shillings = 48 pence. Add the 1 penny = 49. Seven into 49 = 7.

With bigger numbers we use another method.

Example 2. Divide £937. 6s. 8d. by 152.

METHOD.

```
        £    s.  d.
152 ) 937    6   8 (6 pounds
      912
      ---
       25
       20          Multiply by 20 to bring these pounds to
      ---            shillings. Add the 6.
152 ) 506 (  3 shillings
      456
      ---
       50
       12          Multiply by 12 to bring these shillings to
      ---            pence. Add the 8.
152 ) 608 (  4 pence
      608
      ---
       ...                  Answer: £6 3s. 4d.
      ===
```

Exercises

1. Divide (1) £36. 11s. 3d. by 5, (2) £73. 15s. 4d. by 8, (3) £47. 0s. 6d. by 11.

2. Divide (1) £163. 10s. 9d. by 147, (2) £10,607. 0s. 6d. by 234.

MR. PRIESTLEY: And now, to finish, here is a rather curious thing in arithmetic. I want you to write down a sum of money in pounds, shillings and pence. Make the pounds more than the pence, but do not make the pounds more than eleven:

	Lucille wrote			*Pedro wrote*		
	£	s.	d.	£	s.	d.
	6	12	3	7	9	2
Now reverse[1] it	3	12	6	2	9	7
Subtract	2	19	9	4	19	7
Reverse again	9	19	2	7	19	4
Now add	12	18	11			

	Jan wrote			*Olaf wrote*		
	£	s.	d.	£	s.	d.
	11	7	8	10	0	1
Now reverse it	8	7	11	1	0	10
Subtract	2	19	9	8	19	3
Reverse again	9	19	2	3	19	8
Now add						

And I can tell you what your answers are.

(*If you finish the others you will see how Mr. Priestley knew the answers*).

[1] reverse = put the other way round.

PEDRO: Numbers are curious things. Have you ever noticed this before?

$$
\begin{aligned}
0\times9+\ 1&=1\\
1\times9+\ 2&=11\\
12\times9+\ 3&=111\\
123\times9+\ 4&=1111\\
1234\times9+\ 5&=11111\\
12345\times9+\ 6&=111111\\
123456\times9+\ 7&=1111111\\
1234567\times9+\ 8&=11111111\\
12345678\times9+\ 9&=111111111\\
123456789\times9+10&=1111111111
\end{aligned}
$$

JAN: I hadn't seen that, but this is rather like it:

$$
\begin{aligned}
9\times9+7&=\\
9\times98+6&=\\
9\times987+5&=\\
9\times9876+4&=\\
9\times98765+3&=\\
9\times987654+2&=\\
9\times9876543+1&=\\
9\times98765432+0&=\\
9\times987654321-1&=
\end{aligned}
$$

Work it out for yourself and see.

FRIEDA: Here is a very simple puzzle, but when I first heard it I gave the wrong answer:

A peach and an apple cost 7d.; the peach cost 6d. more than the apple. What was the cost of each?

HOB: You seem good at puzzles. What do you think of this? I got threepence halfpenny change today from the grocer's. There were only two coins and one of them was not a threepenny bit.

ALL THE OTHERS: It can't be done. You must have more than two coins.

HOB: But I tell you I got it.

JAN: Well, I can't see how you did. What were the two coins?

HOB: A halfpenny and a threepenny bit.

ALL THE OTHERS: But you said one of them was not a threepenny bit!

HOB: Well, one of them wasn't—but the other one was.

Some Proverbs and Idioms about Money

Take care of the pence and the pounds will take care of themselves.

Don't be penny wise and pound foolish.

Money lent is money spent.

"Neither a borrower nor a lender be:[1]
For loan oft[2] loses both itself and friend." (*Shakespeare*)

PRONUNCIATION DRILL

[i]	[ɔː]	[u]	[uː]	[iə]	[ɛə]
list	bookstall	**bookstall**	**foolish**	**dear**	**therefore**
direction	abroad	**booking-office**	**blue**	**realise**	**care**
unit	platform	**good**	**fruit**	**curious**	**hair**
built	**caught**	**foot**	**due**[3]	**here**	**square**
sovereign	**therefore**	**bedroom**	**unit**[3]	**near**	**chair**
system	**quarter**	**sugar**		**clear**	**stair**

[1] That is, "Be neither a borrower nor a lender" or "Don't be either a borrower or a lender."

Notice these **conjunctions** (i.e. words that join words, phrases or sentences together):

either is used with *or*
neither is used with *nor*.

[2] oft = often (poetic).

[3] The sound is [juː].

EXERCISES

I. *Say or write the following in words:*

(1) 3s. 9d.; (2) 5/10d.; (3) £1 – 4 – 11; (4) £7 – 13 – 8; (5) £12 – 16 – 9½; (6) 11/1; (7) 9s. 0½d.; (8) 18/6; (9) £35 – 14 – 8½; (10) £143 – 15 – 11½.

II. *How many* (a) *pence are there in a shilling;* (b) *shillings in a pound;* (c) *farthings in a penny;* (d) *halfpennies in a shilling?*

III. *What is half a crown? How many half-crowns are there in £1?*

IV. *What are the "short" ways of writing* (a) *a penny;* (b) *a shilling;* (c) *a pound;* (d) *a dollar?*

V. *Explain in your own words the meaning of:*

(*a*) Take care of the pence, and the pounds will take care of themselves.
(*b*) Don't be penny wise and pound foolish.
(*c*) Money lent is money spent.
(*d*) "Neither a borrower nor a lender be:
For loan oft loses both itself and friend."

Rewrite (d) *beginning "Don't be . . ."*

VI. *Rewrite the following, keeping the same meaning, but using* either . . . or *instead of* neither . . . nor:

1. He has neither brother nor sister.
2. I have seen neither Pedro nor Olaf this morning.
3. That shop sells neither papers nor cigarettes.
4. He gave me neither food nor drink.
5. She came with neither book nor pencil. (*This is rather difficult. What is the negative of "with"?*)

VII. *Write a short composition on:*

"My life"—by a shilling.

LESSON 19

Plurals of Nouns

JAN: In the last lesson, sir, I noticed that you used the words *pennies* and *pence* as plurals of *penny* Is there a difference in meaning between the two words?

MR. PRIESTLEY: Yes. The word *penny* has two plurals: *pennies* if we refer to the number of coins; *pence* if we are speaking of the value, e.g.

This pencil cost six*pence*.
Can you give me twelve *pennies* for this shilling?

HOB: I'm glad you told me that. I thought the plural of *penny* was *twopence*.

MR. PRIESTLEY: I think this is a good opportunity to mention the points that are essential about grammatical number.

There are, as you know, two grammatical numbers in English: (*a*) Singular, (*b*) Plural.

There are several ways of writing the plural. The essential ones are:

1. By adding "*s*" to the singular, e.g.

   boy, boy*s*; school, school*s*.

2. By adding "*es*" (*a*) to most words that end in "o," e.g.

   negro, negro*es*; potato, potato*es*; hero, hero*es*; cargo, cargo*es*.

but note

piano, pianos.

(*b*) to words that end in the sounds: [s], [ʃ], [tʃ], [ks], [z], e.g.

kiss, kiss*es*; brush, brush*es*; church, church*es*; box, box*es*; size, size*s*.

3. Words ending in "y," with a consonant immediately before it, change the "y" to "*ies*," e.g.

lady, lad*ies*; fly, fl*ies*; story, stor*ies*; city, cit*ies*; army, arm*ies*.

Words ending in "y" with a vowel immediately before it simply add "*s*," e.g.

valley, valley*s*; donkey, donkey*s*.

4. Words ending in "f" or "fe" generally change this to "*ves*," e.g.

leaf, lea*ves*; wife, wi*ves*; loaf, loa*ves*; shelf, shel*ves*; thief, thie*ves*.

but note

roof, roof*s*; cliff, cliff*s*; handkerchief, handkerchief*s*.

5. Some words form their plural by a change of vowel, e.g.

man, men; tooth, teeth; foot, feet; mouse, mice; woman, women ['wimin].

6. Two words form their plural differently from all the others. They are

child, child*ren*; ox, ox*en*.

7. Some words have the same form for singular or plural, e.g.

sheep; deer.

With compound nouns, if they are made of two nouns—as they very frequently are—only the last part takes the plural form, e.g.

housemaid, housemaid*s*; shoemaker, shoemaker*s*; classroom, classroom*s*; armchair, armchair*s*.

There is one exception to this rule. If the first part of the word is *man* (or *woman*), then both words take the plural form, e.g.

manservant, m*en*servant*s*; woman-teacher, wom*en*-teacher*s*.

If the compound noun is made with a preposition, then only the first part takes the plural form, e.g.

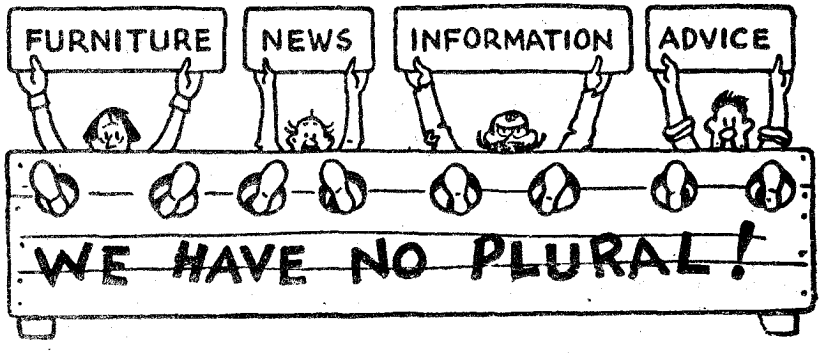
father-in-law, father*s*-in-law; man-of-war,[1] m*en*-of-war.

There are one or two other things that are rather unusual and should be noted.

I. Some words are never used in the plural, e.g.

news, advice, information, knowledge, furniture, luggage.

[1] **A man-of-war is a battleship.**



So we say:

The news *is* (not *are*) good; the furniture *is* (not *are*) new.

So, too, names of substances, like *water*, *air*, *bread*, *wood*, things that can't be counted (we can hardly speak of two or three *airs*, four or five *waters*), naturally can't have a plural. Sometimes we have plural forms for these "uncountables," but with a different meaning.

Compare:

The desk is made of *wood* (*material*).
There are some pretty *woods* in England (*collection of trees*).
The mountain is made of *rock*.
The ship ran on the *rocks*.
Fire is a good servant but a bad master.
There were several big *fires* in the city last week.
The engine is made of *iron*.
We have two electric *irons* to iron the clothes.
There is *glass* in the window.
There are two wine-*glasses* on the table.

II. Some words, on the other hand, have no singular, e.g., *people*. We must say,

"People *are* pleased at the news;"

it can never be "people *is*." If you want a singular you must use some word like "person."

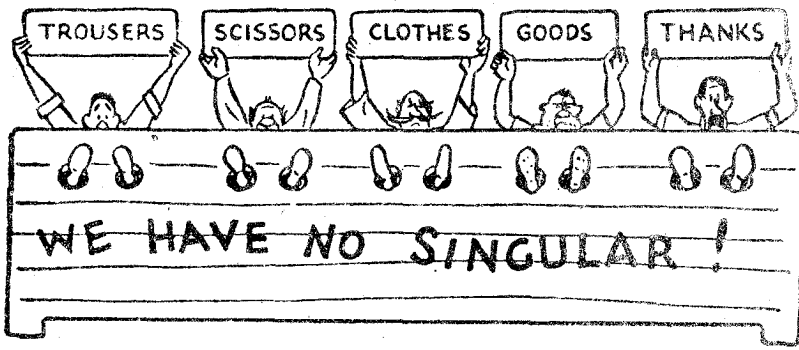
Then there are words like,

trousers, scissors, clothes, goods, thanks, police,

which have no singular.

We must say

My trousers *are* new; the scissors *are* sharp; his clothes *are* good; the police were there, etc.



PRONUNCIATION DRILL

[iː]	[i]	[e]	[ɔ]	[ɔː]	[uː]
teeth	behave	enemy	knock	call	balloon
veal	pretend	flesh	honour	glorious	blew
key	enormous	nephew	doll	enormous	pupil[1]
obedient	separate (adj.)	separate	rob	record	nephew[1]
niece			sausage		

[ə]	[ʌ]	[əː]	[ei]	[ou]	[ai]
honour	sunset	church	agent	obedient	inside
balloon	bunch	furnish	behave	load	knife
policeman	hurry	circle	obey		tie
glorious	courage	[uə]	mail	[ɛə]	triangle
enormous	luggage	insurance	separate (verb)	square	recognise
recognise					

EXERCISES

I. *Give the plural of the following:*

house, mouse, potato, piano, dish, baby, valley, knife, thief, roof, cliff, woman, tooth, child, box, ox, sheep, brother-in-law.

[1] The sound is [juː].

II. *Give the singular of the following:*

heroes, kisses, flies, donkeys, loaves, feet, deer, men-of-war, sisters-in-law.

III. *Choose the correct verb:*

1. The news {is / are} heard on the radio at nine o'clock.
2. Some people {is / are} coming today.
3. Hob's trousers {is / are} torn.
4. The furniture in the room {is / are} of good quality.
5. His information {is / are} not correct.

IV. *Make the following compound nouns plural:*

toothbrush, railway-carriage, pocket-knife, housemaid, shoemaker, workman, manservant [*be careful here!*], classroom, bedroom, inkstand, armchair, table-cloth, windmill, matchbox, woman-teacher [*are you sure?*], teapot, snowball, bookshop, watchmaker.

V. *Explain the difference between* (1) pennies *and* pence; (2) a wineglass *and* a glass of wine; (3) a matchbox *and* a box of matches; (4) a teacup *and* a cup of tea. *Give examples to illustrate your answer.*

LESSON 20

Jan and Frieda leave for Switzerland

SCENE: *Victoria Railway Station.* 8.45 A.M. *Dec. 23rd.*

FRIEDA, JAN, OLAF, LUCILLE, PEDRO.

FRIEDA: Well, here we are at last! When I get into the boat-train,[1] I feel that holidays have really begun. Have you got the tickets, Jan?

JAN: Yes, here they are. I booked seats for you and me; trains at Christmas-time are usually crowded. We have numbers A 26 and A 30, two corner-seats in a non-smoker, one seat facing the engine, one back to the engine. Is that all right?

FRIEDA: That's very good, Jan. I don't like going a long journey in a smoker. May I sit facing the engine?

JAN: Of course! You take whichever seat you like. As a matter of fact, I really prefer sitting with my back to the engine. Here's our carriage [A], and here's our compartment. You can get into the train now.

FRIEDA: Lucille, won't you come into the carriage with me? You will be warmer inside.

LUCILLE: Thanks, I will.

JAN: I'll go and see that our luggage has been put into the guard's van, and I'll book two seats in the dining-car for lunch. I'll get some newspapers at the bookstall and some chocolate on my way back. (*He goes away.*)

[1] The *boat-train* is the train that takes passengers to a ship.

OLAF: Jan is a good fellow for getting things done, isn't he?

FRIEDA: He is. I don't know anyone better. I'm very glad he is coming with me. I know that I shall have a very comfortable journey. Jan will see to everything—find the seats on the train and in the dining-car, tip the porters, see that my luggage is all right, get it through the customs and be generally useful. I shan't have to do anything at all except sit back and enjoy the journey.

* * * *

Jan at the Dining-Car.

JAN: Can I have two seats for lunch, please?

DINING-CAR ATTENDANT: Yes, sir. What class, please?

JAN: Third.

DINING-CAR ATTENDANT: Do you want the first sitting or the second sitting? The first is at twelve o'clock, the second at one o'clock.

JAN: I'll have the first sitting.

DINING-CAR ATTENDANT: Very well, sir. Here are two tickets.

JAN: I expect the train will be rather crowded.

DINING-CAR ATTENDANT: Yes, sir. A lot of people are going abroad for winter sports.

JAN: Yes, I suppose that's what it is.

* * * *

PEDRO: There's Hob, talking to the ticket-collector. It looks as if he hasn't got a platform ticket. Ah! Here he comes. Good morning, Hob; you're rather late.

HOB: Yes, it was my landlady's fault. I said to her last night, "I want you to wake me tomorrow at 7.30; now don't forget, will you?" And she said, "Oh, no, I never forget. I'll wake you at 7.30 and bring you a nice cup of tea." But do you think she did?

I NEVER FORGET

OLAF: Well, I know your landlady, and I think the answer is "No." I've noticed that anything you tell her goes in at one ear and out at the other.

HOB: Well, there's nothing in between to stop it. However, here I am, and that's the important thing. But here's Jan coming back. (*Jan joins them.*)

FRIEDA: Did you get the tickets for lunch, Jan?

JAN: Yes, for the first sitting, twelve o'clock. Is that all right?

FRIEDA: Oh, yes. I shall be hungry by twelve o'clock after my early breakfast.

HOB: I'm hungry *NOW*.

FRIEDA: It was very nice of you all to come and see us off so early in the morning.

LUCILLE: Oh, we couldn't let you go away without saying goodbye, though nine o'clock in the morning is rather early for me!

OLAF: Besides, we said we were coming to see you off.

HOB: Talking about "seeing off," do you know the story of the three men who came to Dover station about nine o'clock one evening?

FRIEDA: I thought we could hardly get away without having another of Hob's stories. All right, Hob, go on.

HOB: Well, as I was saying, they came on to the platform and said to the porter, "What time is the next train for London?"

The porter said, "You have just missed one. They go every hour; the next one is at ten o'clock."

"That's all right," they said; "we'll go and have a drink." So off they went to the refreshment room. A minute or two after ten o'clock they came running and said to the porter, "Has the train gone?"

"Yes," he said; "it went at ten o'clock as I told you. The next is at eleven o'clock."

"That's all right," they said; "we'll go and have another drink." So they went back to the refreshment room.

They missed the eleven o'clock train in the same way, and the porter said, "Now the next train is the last one; if you miss that, you won't get to London tonight."

Twelve o'clock came, and the last train was just starting out, when the three of them came out of the refreshment room running as hard as they could go. Two of them got in a carriage just as the train was leaving, but the third one didn't run fast enough and the train went out leaving

him behind. He stood there looking at the train and laughing, as if to miss a train was the best joke in the world. The porter went up to him and said, "I told you that this was the last train. Why didn't you come earlier?"

The man couldn't answer for laughing. He laughed until the tears came into his eyes. Then he caught hold of the porter and said, "Did you see those two fellows get into the train and leave me here?'

"Yes, I saw them."

"Well, *I* was the one who was going to London; they only came here to see me off!"

JAN: Well done, Hob; that's one of your best.

OLAF: The porters are shutting all the doors now.

LUCILLE: The guard is blowing his whistle.

PEDRO: He's waving his flag now.

JAN: Yes, we're off!

PEDRO AND HOB: Goodbye, Frieda; goodbye, Jan. Good holiday.

LUCILLE: Don't forget to write.

FRIEDA: I won't forget. Goodbye; goodbye.

EXERCISES

I. *Use the following words in sentences:*

1. crowded
2. engine
3. prefer
4. carriage
5. compartment
6. guard
7. bookstall
8. comfortable
9. tip
10. customs
11. sitting (*noun*)
12. fault
13. early
14. tears
15. whistle

II. *Use the following phrases in sentences:*

1. the boat-train. 2. two corner-seats. 3. a non-smoker. 4. facing the engine. 5. back to the engine. 6. as a matter of fact. 7. on my way back. 8. through the customs. 9. in at one ear and out at the other. 10. nothing in between. 11. to see us off. 12. the next train.

III. *Answer, in sentences, the following questions:*

1. When does Frieda feel that holidays have really begun?
2. What kind of seats had Frieda and Jan in the train? What kind of a compartment was it?
3. What is the difference between a *compartment* and a carriage?
4. What did Jan do about the luggage?
5. What did Frieda say about Jan?
6. How many sittings were there for lunch? Which did Jan have?
7. Why was the train rather crowded?
8. Why was Hob late?
9. What did Olaf say about Hob's landlady?
10. What did Hob reply? What did he mean?
11. Where does the guard of the train travel?
12. How does he tell the engine-driver that the train is ready to go?

IV. *Here are some sentences from the lesson with the words in the wrong order. Put them in the right order:*

1. You the tickets, Jan, have got?
2. For you and me seats I booked.
3. A long journey I in a smoker don't like going.
4. Some newspapers and chocolate will I on my way back at the bookstall get.
5. Jan for things getting done isn't he is a fellow good?
6. That is coming with me he I very glad am.

7. Anything to do have I shan't at all except back and the journey enjoy sit.
8. All of you off us to see and come very nice of was it.
9. We let you away go without goodbye saying couldn't oh!
10. Anything goes in at one ear I've noticed that you tell her and out at the other.
11. Got a platform ticket it looks as if he hasn't.
12. Into the guard's van that our luggage has been put I'll go and see.
13. The first sitting you do want or the sitting second?
14. Abroad are going for winter sports a lot of people.
15. Without of Hob's stories another having thought I hardly get away could we.
16. Tonight is the next train now the last one that one miss don't.
17. Was starting out the last train just when running they as hard as could out go of the refreshment room the three of them came.
18. Got in a carriage of them two just as was leaving the train but enough fast couldn't the third one run and him the train out behind leaving went.
19. To him up the porter said and went this the last train was told I you why earlier come you didn't?
20. The train looking at stood he there and as if laughing the best joke in the world to miss a train was.

Composition Exercises

1. Tell, or write the story of the three men on Dover station.

2 On page 140 there is a "picture story" showing how Jan tried to get a cup of tea for Frieda. Answer these questions and then tell the story in your own words.

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A NICE CUP OF TEA

Picture 1. What is Jan looking at? How long will it be before the train starts? (Do you notice the artist has put Frieda in the wrong carriage?)

Picture 2. What do you think Jan is saying?

Picture 3. What has Jan asked for? What is the girl holding?

Picture 4. In which hand is Jan carrying the cup of tea? How is he carrying it?

Picture 5. What is the other man carrying in his hand? Where has it hit Jan? Where is Jan's hat? Has he still got the tea?

Picture 6. What is the porter pushing? What is on it? Where is one wheel going? Has Jan still got the tea?

Picture 7. What is Jan climbing over? (milk cans). Has he still got the tea?

Picture 8. What has the guard got in his left hand? What is he doing? What has he got in his right hand? What is he doing? Has Jan still got the tea? What has the guard done? (Knocked it out of Jan's hand.)

LESSON 21

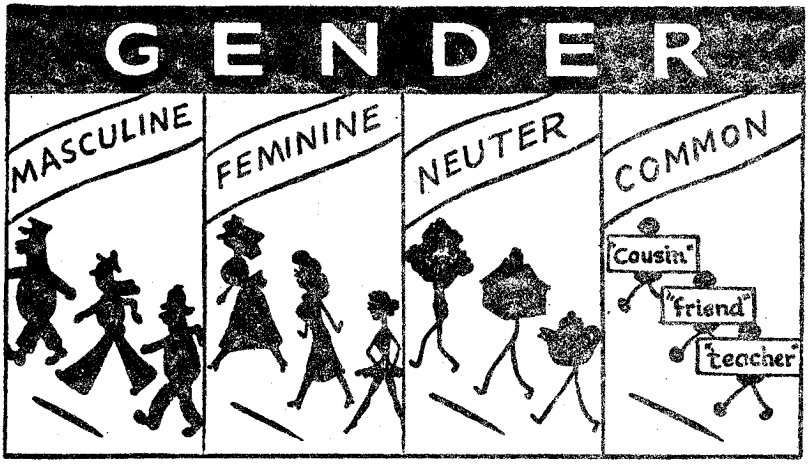
Gender of Nouns

MR. PRIESTLEY: In Lesson 20, Hob spoke about his "landlady." In Book I (Lesson Twenty-seven) you had the word *landlord*; now you have the **feminine** form *landlady*. In English, gender is a very simple matter. The English student learning French or German has many more difficulties here. In the French lesson he must remember that *the table* is feminine but *the morning* is masculine; in the German lesson *the girl* (*das Madchen*) is neuter but *the woman* (*die Frau*) is feminine; *a spoon* is masculine, *a fork* is feminine, but *a knife* is neuter.

In the English of about a thousand years ago there was the same distinction of grammatical gender. Then a remarkable thing happened, a thing that, so far as I know, happened in no other language; grammatical gender in nouns (but not in pronouns or possessive adjectives) disappeared and in its place came the simple straightforward distinction:

All words for males are **masculine** gender;
All words for females are **feminine** gender;
All words for objects without life are **neuter** gender.

Where we cannot tell from the form of the word whether the person is male of female, e.g. *friend*, *cousin*, *teacher*, *child*, etc. we say the words are of the **common** gender.



There are just one or two things to note about gender:

I. We frequently make the feminine form of the word from the masculine by adding *-ess*,[1] e.g.

Masculine	*Feminine*	*Masculine*	*Feminine*
poet	poetess	manager	manageress
host	hostess	lion	lioness
actor	actress	prince	princess
waiter	waitress		

[1] But all nouns ending in *-ess* are not necessarily feminine. A Polish friend told me of a newspaper man that he knew, who had to write about a meeting at which the Marquess of X was going to open a new library. The newspaper man didn't go to the meeting, but as he had a programme of it he used his imagination and wrote a very interesting account, and ended by saying how the Marquess had won all hearts by her charm and beauty. It was not till after the article was printed that he discovered that a *Marquess* (or *Marquis*) is a man. The feminine form of the word is *Marchioness*.

II. Sometimes we add another word, e.g.

Masculine	*Feminine*
doctor	woman-doctor lady-doctor
teacher	woman-teacher

or change part of the compound noun, e.g.

Masculine	*Feminine*
manservant	maidservant
landlord	landlady
policeman	policewoman
Englishman	Englishwoman

III. Sometimes quite different words are used to show the difference of gender. Here are the essential ones:

Masculine	*Feminine*	*Masculine*	*Feminine*
boy	girl	gentleman lord	lady
man	woman	son	daughter
widower	widow	brother	sister
king	queen	uncle	aunt
sir	madam	bridegroom	bride
earl	countess	duke	duchess
father-in-law	mother-in-law	nephew	niece
horse	mare	drake	duck
bull	cow	gander	goose
cock	hen		

IV. There is one word that makes its feminine by adding *-ine*. That is *hero*; feminine, *heroine*.

HOB: I once knew a fellow who thought the feminine of "he-ro" was "she-ro."

But can you answer this?

A big German and a little German were walking down the road. The little German was

the big German's son; but the big German was not the little German's father. How could that be?

If you can't answer that, here is an easier one. On page 144 there is a word the first two letters of which stand for a man, the first three for a woman, the first four for a brave man and the whole for a brave woman. What is the word?

EXERCISES

I. *Give the feminine of the following:*

lion, prince, doctor, landlord, policeman, waiter, widower, earl, horse.

II. *Give the masculine of the following:*

lady, aunt, bride, hen, niece, duck, queen, goose, heroine.

III. *Rewrite the following, making all the nouns and pronouns feminine where possible and putting all the verbs in the past tense:*

As the boy is walking along, he sees a horse with a man on its back. He asks the man if his son has left home yet. The man says that the boy has stayed at home because he is expecting his uncle and grandfather to come to see him. The boy's uncle is an actor and his grandfather is a manager of a theatre. Just then a policeman comes up and asks the boy if he has seen a bull wandering down the road. The boy says he has seen nothing but a cock, two drakes and a gander, which he thinks belong to the gentleman who lives at the big house, Lord Wembley, a widower with ten children. The policeman asks who is helping in keeping the house. The man says he thinks it is Lord Wembley's brother-in-law. The policeman says that if his brother-in-law is keeping house for all those children he is a hero.

EXAMINATION PAPER NO. 2

I. *Write out* (a) *the forms of* will *or* shall *for Simple Futurity and* (b) *the forms for Promise, Determination, etc.*

In the following sentences put will *or* shall *in the blank spaces:*

1. He — be twelve years old on Friday.
2. — we go by car?
3. He thinks it — rain today.
4. David — soon be home.
5. If you wash the dishes, you — have a chocolate.

II. 1. *Draw an envelope and address it to Mr. John Chapman. He lives at Lindfield in the county of Sussex. The number of his house is* 4 *and the road is called Walstead Road.*

2. *Give two ways of ending a business letter.*

3. *When do you end a letter by writing "Yours sincerely"?*

4. *Correct and punctuate this address at the top of a letter:*

23 saint marks road
hendon
london n w 4

III. *Turn the following sentences into the Future Tense:*

1. We come to Mr. Priestley's house.
2. John makes the coffee.
3. We have breakfast at eight o'clock.
4. I spoke to David about his dog.
5. The bird flies away.

6. Your uncle gave you a present.
7. You went to Paris.
8. He does not go to the bank.
9. John is up at Oxford.
10. He has roast beef and vegetables for lunch.

IV. *Write out the Future Continuous tense (Affirmative, Interrogative and Negative) of the verb* to eat.

V. *Re-write these sentences using* let *instead of* allow to *or* permit to:

1. The farmer allows us to cross his fields.
2. I won't allow noisy boys to come in here.
3. The soldiers permitted us to go past.

Re-write these sentences in exclamatory form:

4. We are here.
5. The students are here.
6. Our train is there.
7. Your dogs are there.

Put the right form of catch *in these sentences.*

8. The cat made a spring and — the mouse.
9. If you don't take a hot bath, you will — cold.
10. I thought you hadn't — the bus.
11. The cat is fond of — mice.

VI. *Write the following in words:*

(*a*) 4s. 6d. (*b*) £1. 7. 11 (*c*) 12/9¼
(*d*) 9½d (*e*) 5s. 0½d.

Answer these questions:

How many (*a*) farthings in a penny? (*b*) halfpennies in a shilling? (*c*) shillings in £1? (*d*) pennies in half a crown? (*e*) half-crowns in a pound?

VII. *Give the plural of the following:*

1. mouse. 2. house. 3. potato. 4. knife. 5. foot. 6. man. 7. child. 8. sheep. 9. sister-in-law. 10. donkey.

Give the singular of the following:

11. brothers-in-law. 12. women. 13. thieves. 14. teeth. 15. flies. 16. heroes. 17. armies. 18. men-servants. 19. wives. 20. kisses.

Choose the correct verb:

21. These scissors {is / are} new.

22. Many people {is / are} travelling today.

23. Hob's trousers {is / are} well-worn.

24. The news on the radio {was / were} good.

25. The furniture {is / are} very old.

Give the feminine of

26. actor. 27. prince. 28. brother. 29. king. 30. nephew.

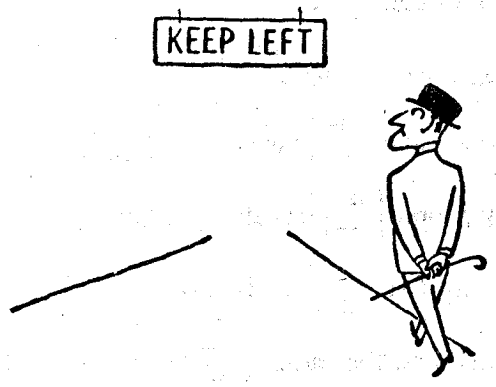
VIII. *In each of the following sentences put* enough *in its right place:*

1. There is not time to catch the train.
2. He does not work hard.
3. I haven't money to buy that bicycle.
4. You haven't baked this cake.
5. There are not books for the whole class.

IX. *Use the following words and phrases in sentences:*

1. blaze. 2. excited. 3. home-made. 4. ride (noun). 5. ride (verb). 6. frozen. 7. I feel sure. 8. very much indeed. 9. this time next week. 10. optimist. 11. coast. 12. from time to time. 13. ticket. 14. prefer. 15. customs.

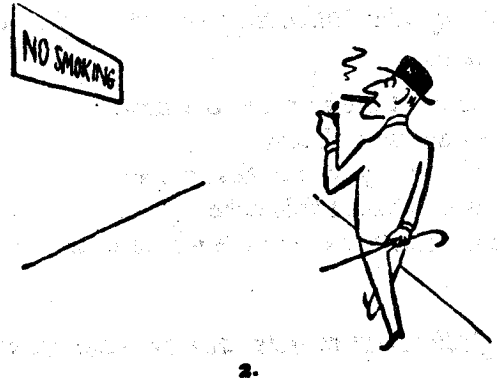
X. The Man who Took No Notice of Notices



1.

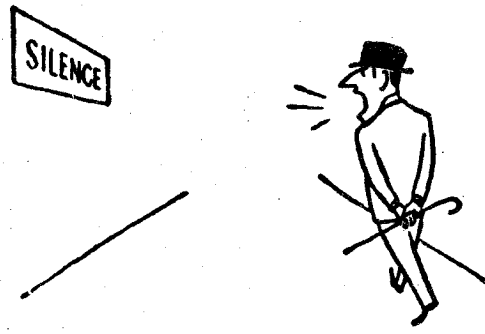
Answer the following questions:

Picture 1. What is the opposite of KEEP LEFT ? In England the traffic keeps left. What does it do in your country ? Is the man obeying the notice ?



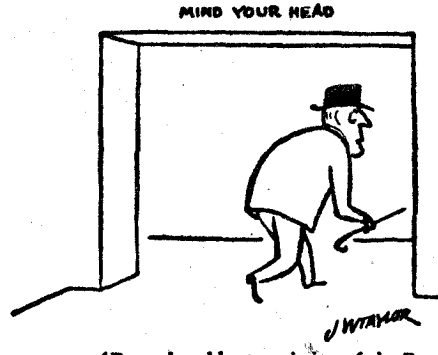
2.

Picture 2. What does NO SMOKING mean ? What has the man in his mouth? What has he in his left hand? Is he disobeying the notice?



3.

Picture 3. What does SILENCE mean ? What is the adjective from *silence* ? What is the man doing ?



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4.

Picture 4. Is this doorway low or high ? Is the man obeying or disobeying this notice ? Why ?

Use notice *and* mind (a) *as nouns*, (b) *as verbs*.

Tell, or write, the story of THE MAN WHO TOOK NO NOTICE OF NOTICES.

LESSON 22

Hob's Story of His Uncle Tom

Pedro, Lucille, Olaf.

HOB: Well, they're away now; I hope they have a good journey.

LUCILLE: I'm sure they will.

HOB: I don't know about you, but I'm cold.

LUCILLE: So am I.

PEDRO: Let's go to the refreshment room and have some coffee.

HOB: But I'm hungry too.

LUCILLE: Oh, Hob, surely not, already!

HOB: I tell you, I am.

PEDRO: All right, let's go to the restaurant. We'll have coffee, and Hob can have breakfast.

HOB: It's expensive, you know, in the restaurant.

PEDRO: That's all right; I'm paying for it.

HOB: Oh, good. Come on to the restaurant; and while we're there I'll tell you the story of my Uncle Tom.[1]

OLAF: What, *another* uncle?

HOB: Oh, yes, I've quite a lot of uncles, and I can tell you a story about each one of them.

* * * *

Hob has finished his breakfast—bacon and eggs, toast and marmalade and three cups of coffee—and here is his story:

[1] Tom is a short form of *Thomas*.

THE STORY OF UNCLE TOM

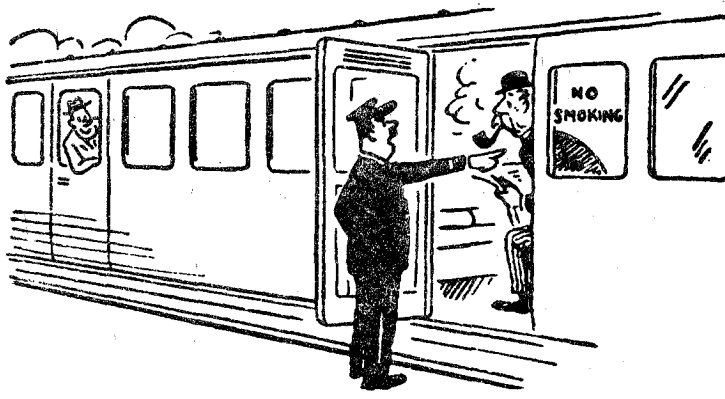
The man who took notice of notices

My Uncle Tom used to work on the railway; that's why I was reminded of him just now. It wasn't at a big station like this; it was a little place called Lowton Cross. Only about two trains a day stopped there, and Tom was station-master, chief porter and signalman all in one; in fact Tom did any work that came along, and there wasn't a happier man in the whole of England. Lowton Cross was the pride of his heart; the waiting-room was cleaned every day by the chief cleaner (Tom); the chairs were polished by the chief polisher (Tom); and the tickets were sold, and collected, by the chief ticket-collector (Tom),—sometimes there were as many as four tickets a day;—and the money was counted every evening by the chief clerk[1] (Tom). One day, there was £13. 1. 8., the biggest amount that was ever taken in one day during the whole 50 years that Tom was there.

That station was run well: Tom was very strict about "rules." He knew what a passenger was allowed to do and what he was not allowed to do, where he was allowed to smoke and where he was not allowed to smoke. And if any passenger dared to do anything that was against the rules, there was trouble at Lowton Cross.

He was there, as I said, for 50 years and then he had to retire. There is no doubt that Tom had done his job well; in all the 50 years he had been there, he

[1] The pronunciation is [klɑ:k] (*English*); [klərk] (*American*).



"Against the Rules!"

had never missed a single[1] day; every day he had been on duty. Well, the Railway Company thought they ought to do something to recognize this, and so a little "farewell ceremony" was arranged, and a man from the head office, Sir Joseph Binks, was asked to go to Lowton Cross for the ceremony.

Tom was thanked and was given a small cheque as a present. He was very pleased, of course, but he said to Sir Joseph, "I don't need the money" (Tom had always been careful and had saved quite a nice amount of money), "but can I have, instead, something that will remind me of the happy days I have spent here in Lowton Cross?" Sir Joseph was rather surprised, but he said he thought it could be arranged; what kind of "reminder" had Tom in mind? So Tom said, "Well, sir, could the Company let me have a part of an old railway carriage, just one compartment. It doesn't matter how old or broken it is;

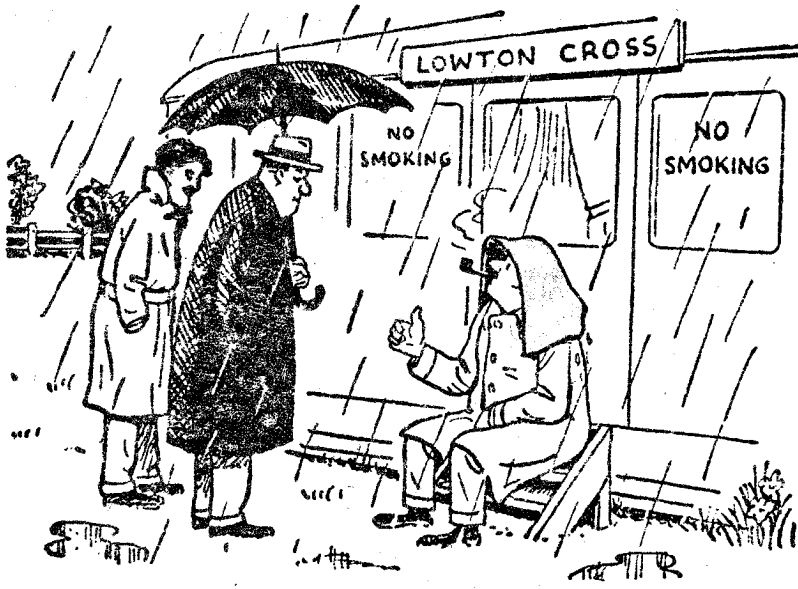
[1] "A single" here = one.

I can repair it and clean it—I shall have plenty of time now that I have retired. I want to put it in my back garden, and every day I can go and sit in it, and that will remind me of Lowton Cross."

Sir Joseph thought, "Poor old fellow, his mind is failing, but we have some old railway carriages that are only fit for breaking up," so he said, "Well, Mr. Hobdell, if that is what you want, you shall have it." And about a week later a carriage, or rather a compartment, was sent and was taken into Tom's back garden. Tom worked at it, just as he had worked at Lowton Cross. It was cleaned and painted and polished, and in a week or so it looked very nice.

One day, about a year after Tom had retired, I was staying with Uncle Albert (that's Tom's brother, of course) and he said, "Come on, Hob, let's go and visit old Tom. I've not seen him for a long time." So we went to Tom's house and walked up to his front door. It was a bad day for a visit. It began to rain as we got off the train, and by the time we got to Tom's house it was raining hard. We walked up the path to the front door and Uncle Albert knocked, but there was no answer. However, the door wasn't locked so Uncle Albert opened it and we went in. Tom was nowhere to be seen, and Albert said, "He'll be in that old railway carriage of his; we'll go out at the back." Sure enough, he was there, but he wasn't sitting *in* the carriage; he was outside, on the step of the carriage, smoking his pipe. His head was covered with a sack and the rain was running down his back.

"Hello, Tom," said Uncle Albert, "why on earth are you sitting there; why don't you go *inside* the carriage out of the rain?"



"Can't you see" said Tom, "the carriage they sent me was a non-smoker!"

EXERCISES

I. *Use each of the following in sentences:*

1. hungry
2. expensive
3. chief
4. polish
5. clerk
6. amount
7. strict
8. dare
9. trouble
10. retire
11. doubt
12. job
13. duty
14. company
15. ceremony
16. cheque
17. need
18. instead
19. arrange
20. repair
21. knock
22. lock
23. step
24. sack

II. *Answer the following questions:*

1. What's the difference between a "refreshment room" and a "restaurant"?
2. Why was Hob glad to go to the restaurant?
3. What did Hob have for breakfast?
4. Why was Hob reminded just now of Uncle Tom?
5. What was the name of the station where Uncle Tom worked?
6. How long did he work there?
7. Did Tom like his work?
8. What work did he do?
9. Do you think Lowton Cross was a busy station? Why not?
10. How can you show that Tom was "strict about rules"?
11. What happened if someone broke the rules?
12. Why did the Railway Company arrange a "farewell ceremony"?
13. Who was asked to go to the ceremony?
14. What present did he give to Tom?
15. What did Tom want? Why?
16. What did Sir Joseph Binks think about Tom?
17. Sir Joseph said "You *shall* have it." Why is *shall* used here and not *will*?
18. What did Tom do to the compartment when it was put in his back garden?
19. Why did Uncle Albert and Hob go to visit Tom?
20. What relation is Hob to Albert and Tom?
21. What kind of a day was it when they went to visit Tom?
22. Why could Albert open the front door?
23. Where was Uncle Tom sitting?
24. What had he on his head?
25. Why wasn't he sitting inside the compartment?

III. *Tell or write Hob's story of Uncle Tom.*

LESSON 23

Active and Passive Voice

SUBJECTS AND PREDICATES

A sentence has two parts. For example, in the sentence

Uncle Tom | worked on the railway

the first part, "Uncle Tom", is the name of the person (or thing) we are talking about. This is the *Subject*.

The second part tells us something about the Subject; it tells us what Uncle Tom does or did. This part is called the *Predicate*.

Here are some further examples:

No.	*Subject*	*Predicate*
1	I	went to visit Uncle Tom.
2	We	walked up to the front door.
3	Tom	was smoking his pipe.
4	Tom	was thanked by Sir Joseph.
5	A carriage	was taken into Tom's garden.
6	The tickets	were collected by Tom.

The Predicate always contains the verb of the sentence, e.g. *went*, *walked*, *was smoking*, *was thanked*, *was taken*, *were collected*.

Now you will notice that in some of those sentences (viz. 1, 2 and 3), the Subject does the action. In that case we say the verb is in the **Active Voice**.

But in others of them (viz. 4, 5 and 6), the Subject does not do the action, e.g.

"Tom was thanked." (He didn't *do* the thanking; he received it.)

"A carriage was taken." "The tickets were collected."

(The carriage and the tickets didn't do anything.)

In these sentences, in which the Subject is not the doer of the action but the receiver of it, the verb is in the **Passive Voice.**

The Passive Voice is made by using some part of the verb *to be* and a Past Participle. That is the reason why the Past Participle is generally given to you in the "principal parts" of the verb.

Present Tense Passive

If the verb is in the Present Tense, we use the Present Tense of the verb *to be* and the Past Participle of the verb, e.g.

Active	*Passive*
Tom cleans the waiting-room.	The waiting-room is cleaned by Tom.
Tom collects the tickets.	The tickets are collected by Tom.
Mr. Priestley teaches the students.	The students are taught by Mr. Priestley.
The grocer sells eggs.	Eggs are sold by the grocer.
An electric fire warms the room.	The room is warmed by an electric fire.

Past Tense Passive

If the verb is in the Simple Past Tense we use the past tense of the verb *to be* and the Past Participle of the verb, e.g.

Active	*Passive*
Tom cleaned the waiting-room.	The waiting-room was cleaned by Tom.
Tom collected the tickets.	The tickets were collected by Tom.
Mr. Priestley taught the students	The students were taught by Mr. Priestley.
The grocer sold eggs.	Eggs were sold by the grocer.
An electric fire warmed the room.	The room was warmed by an electric fire.

Future Tense Passive

If the verb is in the Simple Future Tense we use the Future Tense of the verb *to be* and the Past Participle of the verb, e.g.

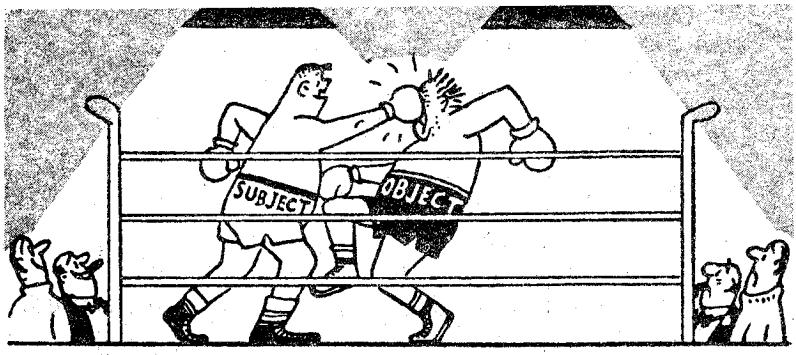
Active	*Passive*
Tom will clean the waiting-room.	The waiting-room will be cleaned by Tom.
Tom will collect the tickets.	The tickets will be collected by Tom.
Mr. Priestley will teach the students.	The students will be taught by Mr. Priestley.
The grocer will sell eggs.	Eggs will be sold by the grocer.
An electric fire will warm the room.	The room will be warmed by an electric fire.

We use the Passive Voice when we are more interested in the action than in the person or people who do the action. So, quite often when you are turning a sentence from the Active Voice into the Passive Voice, it is not necessary to put in the doer of the action; in fact, to put it in often makes the sentence seem unnatural. The following sentences will illustrate this. The parts given here in brackets ought to be left out:

Active	*Passive*
People speak English all over the world.	English is spoken all over the world (by people).
You must answer all the questions on the paper.	All the questions on the paper must be answered (by you).
Somebody built this house in 1500.	The house was built in 1500 (by somebody).
I wrote Lesson 22 specially to illustrate Passive Voice.	Lesson 22 was specially written (by me) to illustrate Passive Voice.

Now read Lesson 22 again and note all the examples given there of the Passive Voice.

ACTIVE VOICE



Subject, *doer* of the action; Object, *receiver* of the action.

EXERCISES

I. *Give the Subject and the Predicate of the following sentences:*

1. They are coming on Thursday.
2. Hob wanted a holiday.
3. Lucille was taken in a friend's car.
4. Sir Joseph was rather surprised.
5. Uncle Albert knocked on the door.
6. The door was opened by Mr. Priestley.
7. The rabbit was killed by the dog.
8. Mr. Priestley will teach us tomorrow.
9. We shall be taught by Mr. Priestley tomorrow.
10. He will be in that old railway carriage of his.

Pick out the verb in each sentence and say whether it is Active Voice or Passive Voice.

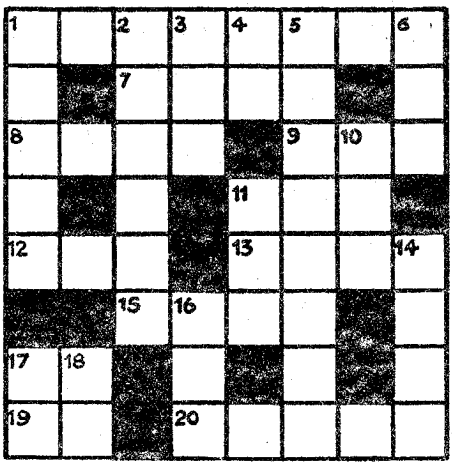
II. *Turn the following from Active Voice into Passive Voice:*

1. Hob opens the door.
2. Mary helps the teacher.
3. The porter takes the luggage to the train.
4. Mrs. Priestley welcomes the visitors.
5. Susan brings in the coffee.
6. I finish my work about five o'clock.
   (*Leave out the doer of the action as you were told on page* 160).
7. Susan washes the dishes.
8. Lucille drives the car.
9. Sir Joseph Binks gives Tom a small cheque.
10. Mr. Priestley brings some students for tea.
11. Hob tells the students about Uncle Tom.
12. My friend takes me to the cinema.
13. Hob sends some cigarettes to Uncle Albert.
14. Her brothers and sisters meet Frieda at the station.
15. We use your books in our class (*see note on* 6).
16. Hob tells us jokes.

17. Susan draws the curtains and clears away the dishes.
18. Mrs. Priestley cooks the breakfast and makes the toast.
19. We open the boxes and take out the cigarettes (*see note on* 6).
20. They give Uncle Tom a cheque and a railway carriage (*see note on* 6).

III. *Re-write all the sentences in* II. *in the Past Tense Active, and then turn all your answers into the Past Tense Passive.*

Crossword



CLUES

ACROSS

1. A high hill.
7. Before long.
8. To be in want of.
9. You can't get butter without this.
11. In the picture in Book I, Mrs. Priestley was —ing.
12. Second person plural (or singular).
13. The noun (plural) and verb are spelled the same but pronounced differently.
15. Past tense of "to lend."
17. Opposite of "yes."
19. Preposition.
20. Past tense of "to dare."

DOWN

1. You buy things with this.
2. Helpful.
3. To move the head backwards and forwards.
4. Preposition.
5. Your great-great-grandfather is yours.
6. Opposite of "old."
10. To be in debt.
11. You see this during the day.
14. Past tense of "to say."
16. Finish.
17. 18 reversed.
18. Opposite of "off."

LESSON 24

Back from the Holidays

LUCILLE, HOB, FRIEDA, JAN.

LUCILLE: We've been back at work now for three days.

HOB: I feel as if I had been back for three months. It seems years since the morning I had that grand breakfast at Victoria Station.

FRIEDA: It's exactly three weeks today since Christmas Day.

JAN: The best Christmas Day I have had for many years, and the first one I have spent in anyone's home since the day I left Poland.

HOB: How long ago was that?

JAN: I have been in England now for nearly two years, since 19—.

HOB: Well, you won't have to wait for two years before you have another Christmas in someone's home, I'm sure. Uncle Albert will invite you to his home.

FRIEDA: I have already had two letters from my mother since the day we came away, and in both of them she says she hopes Jan will come to Switzerland in the summer, not just for a few days but for the whole holiday.

JAN: That is very kind of her. I can't say how much I enjoyed the holiday and how much I am looking forward to the next one.

LUCILLE: It's a funny thing about holidays; no matter how long a holiday we have, I always feel I want a few days more.

HOB: Have you heard about the schoolboy who wanted a few more days' holiday? He 'phoned to the teacher and said, in a voice, that, he hoped, sounded like his father's:

"I regret to say that Smith is ill in bed and will not be able to return to school for three or four days."

"Oh," said the teacher, "I'm sorry to hear that; who is speaking?"

"My father, sir"

FRIEDA: What did you do at Christmas, Lucille?

LUCILLE: I went to Paris for four or five days—I hadn't been to Paris since last Easter. And then I came back to London.

HOB: I went to France once—to Paris.

LUCILLE: Did you ? Did you have much trouble with your French when you were there ?

HOB: No, *I* didn't—but the Parisians did!

FRIEDA: What did you do in London, Lucille ?

LUCILLE: Oh, I went to the Opera and the theatre, and I went to three of four dances. On Christmas Day I had dinner at London's best (and I'm afraid most expensive) restaurant. I hadn't been there for 12 months, not since last Christmas; I probably shan't go again for another 12 months. I had to write home for some more money!

HOB: Once when my money was spent I wrote to my Uncle Albert for some more. To make a good impression I added, "I did not like writing to you—in fact, I ran after the postman to get this letter back."

LUCILLE: And what was his answer ?

HOB: He answered: "As you were so anxious to get back your letter asking for money, you will be pleased to know that I did not receive it." However, he put a fiver[1] in the envelope.

JAN: That's like a friend of mine. He found that all his money was gone, so he sent this telegram to his father:

NO MONEY. NOT FUNNY. SONNY.[2]

His father answered:

HOW SAD. TOO BAD. DAD.[3]

[1] Slang for "a five pound note."
[2] *Sonny* is a familiar, rather childish word for *son*.
[3] *Dad* is familiar for *father*.

FRIEDA: Did you do anything on Christmas Eve?

LUCILLE: Christmas Eve was quite different, but I don't think I enjoyed it less.

JAN: What did you do then? Was it a very expensive evening?

LUCILLE: It didn't cost a penny. There is a church in the East End[1] of London where, for a month or two before Christmas, all the members make a collection to buy Christmas dinners for the poorest people in that district. This year more than £2,000 was collected. Some of the members had even been collecting from friends since the last Christmas. Three thousand people, all badly in need of a dinner, were invited to come. There they were welcomed and were given a parcel of food, beef, a Christmas pudding, etc., enough for the biggest family (the bigger the family, the bigger the parcel), and they could take it away and enjoy it in their own homes. I was asked by a friend to go and help them to give out the food. There were a lot of helpers, but we worked till midnight without stopping. I was tired when we finished, but I shall remember for a long time the joy of those poor people and the friendliness of the workers. If you are in London next year you ought to go and see it for yourself. But what about you, Hob? What did you do? Did you go away?

[1] The East End is the poorest part of London.

HOB: No, I didn't go away. I went to stay with my Uncle Albert.

JAN: And did you have a good time?

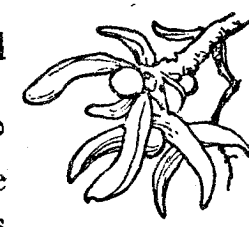
HOB: Oh, yes; glorious. I stayed in bed till ten o'clock every morning, and breakfast was brought up to me. As for the Christmas dinner, well, you couldn't see the table for food. There was turkey and roast potatoes, Christmas pudding and mince pies, apples, oranges, nuts—everything you could want. And the room looked very gay with holly and mistletoe and evergreens[1] and coloured paper. Then in the evening we had a party and a dance.

FRIEDA: But you told me once that you didn't like dancing.

HOB: I don't—but I like sitting out dances in the refreshment room or on the stairs.

FRIEDA: Why on the stairs, Hob?

HOB: Because that was where I had hung the mistletoe.

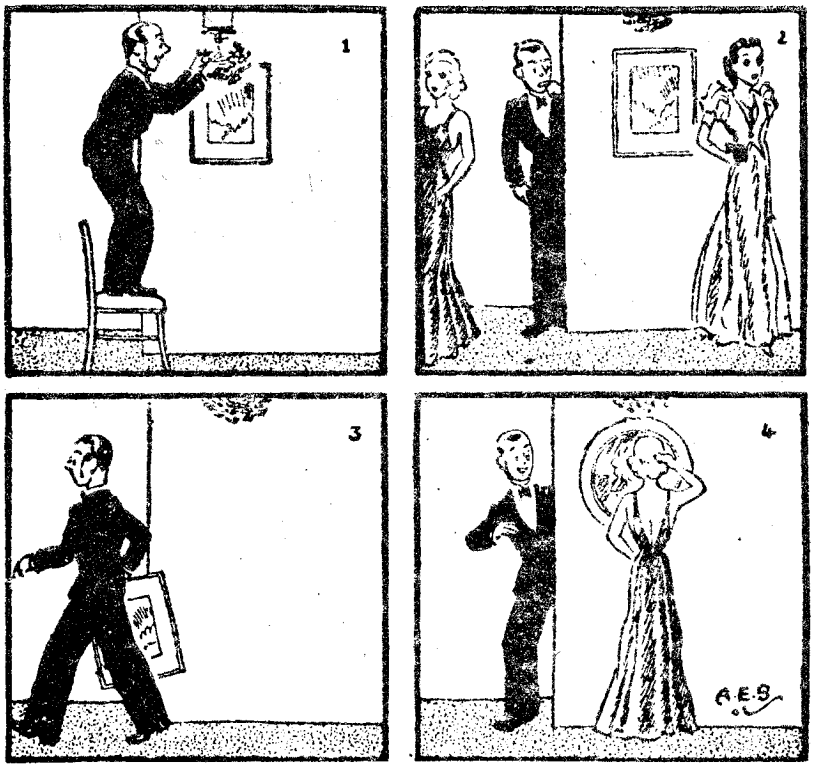


FRIEDA: What has that to do with it?

HOB: Don't you know? English people hang up mistletoe at Christmas time, and if you see a girl under it you can kiss her. I hung a big piece in the dining-room, but I had no luck at first. Then I had a wonderful idea. I have asked my friend the artist to make a picture of it. Here it is.

[1] *evergreens* are trees or shrubs that are green all the year round, (e.g., the pine, laurel, rhododendron).

Hob's "Idea"



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What do you think of it?

JAN: If that is an English custom it seems a very good one.

HOB: You must spend next Christmas with us; I'll ask Uncle Albert to invite you—and Frieda—and I'll see that there is plenty of mistletoe. Why, Frieda, you're blushing!

FRIEDA: Don't be so foolish, Hob; and stop laughing. It's time to go to Mr. Priestley's study. I'm sure he's been waiting for the last five minutes.

COMMENTS

since . . . . for

I have been in England *for two years.*
I have been in England *since* 19 – –.

The general rule is: for a **period** of time (i.e. hours, day, months, years) use "for"; for a **starting point** or **definite point of time** (e.g. a date, a *certain* day, a *certain* year, a *certain* happening) use "since". There are a number of illustrations of this in Lesson 24, e.g.

Period of Time

We have been back at work now *for three days.*
I feel as if I had been back *for three months.*
The best Christmas Day I have had *for many years.*
She hopes Jan will come to Switzerland not *for a few days* but *for the whole holiday.*
He will not be able to return to school *for three or four days.*
I went to Paris *for four or five days.*
I hadn't been to this restaurant *for twelve months*; I probably shan't go again *for another twelve months.*

Starting-point of Time

It is three weeks today *since Christmas Day.*
I have been here *since* 195– –.
It seems years *since the morning I had that grand breakfast.*
I have had two letters *since the day we came away.*
I hadn't been to this hotel *since last Christmas.*
Some of the members had been collecting *since last Christmas.*

Notice the tense of the verb that is used in the sentence:

I *have been* in England for three months.

It is the Present Perfect Tense.

Many students say,

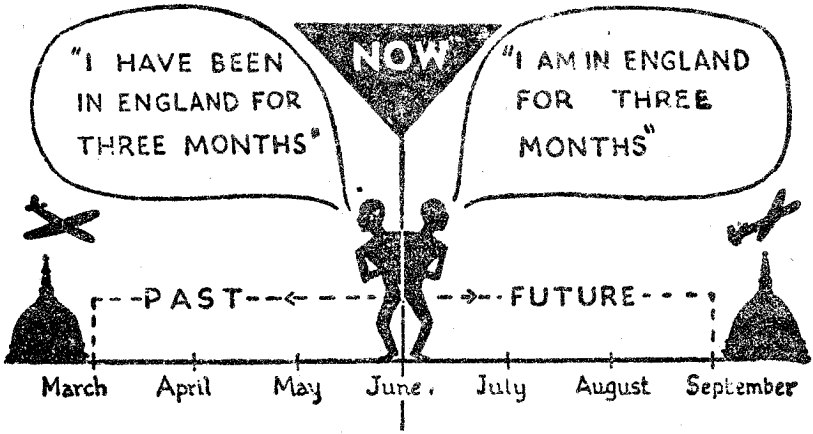
"I *am* in England for three months,"

i.e., they use the Simple Present Tense. The grammar of this second sentence is quite correct; but the meaning isn't the same as in the first one.

"I am in England for three months" has a future meaning.* It means:

"I shall be in England for another three months from now."

It's like this:



EXERCISES

I. *Use the following words in sentences of your own:*

1. exactly	5. impression	9. member
2. invite	6. postman	10. collection
3. telephone	7. telegram	11. parcel
4. trouble	8. church	12. stairs

* It can also mean: "The total length of my stay is three months."

II. *Make each of the following sentences negative:*

1. We have heard about your Christmas.
2. I went to stay with my uncle.
3. I stayed in bed till ten o'clock.
4. I had my breakfast in bed.
5. I like sitting out dances in the refreshment room.
6. Hob enjoyed his Christmas holiday.
7. He is looking forward to next Christmas.
8. Lucille goes to Paris very often.
9. She went to Paris at Christmas.
10. She is going there next year.
11. She will go there at Easter.
12. She has gone there very often.
13. I shall be going there next year.
14. I think he will come to see us. (*There are two ways to do this.*)
15. Pedro thinks that Hob's story of the talking cat was a true one. (*Two answers.*)

III. *Find five sentences in Lesson 24 where the verb is in the Passive Voice.*

Composition Exercises

1. Tell the stories of:

(1) the boy who wanted longer holidays.
(2) Hob's letter for more money.
(3) the picture on page 168. (For this one the following words and phrases will help: *hang up*, *take down* (or *take away*), *put up a mirror*.)

2. Make the telegrams on page 165 into letters.

3. Write a short composition on one of these:

(*a*) A good holiday.
(*b*) How you spent last Christmas.
(*c*) Christmas in your country.

LESSON 25

Future Perfect Tense

MR. PRIESTLEY AND THE STUDENTS.

MR. PRIESTLEY: I want to give you a little conversation that I heard in my house yesterday. It was about five o'clock; my wife was ironing in the kitchen, my daughter Margaret and my niece Lilian, who is staying with us for a while, were in the sitting-room. Then my wife left her ironing and came into the sitting-room, and this is what I heard:

MRS. PRIESTLEY: Margaret, I want you to go to the baker's before six o'clock. I have this ironing to do, but *I shall have done* it in half an hour and I need the loaf for supper.

MARGARET: Can I go after six o'clock, Mother? I want to listen to the programme on the radio and *it won't have finished* by six o'clock.

MRS. PRIESTLEY: I'm sorry, Margaret, but *the baker's shop will have closed* by the time the radio programme finishes.

LILIAN: I'll go, Aunt Mary. I don't want to listen to the radio and *I shall have written* my homework lesson before six o'clock.

MARGARET: Oh, thank you, Lilian. *I shan't* even *have begun* my homework by six o'clock, but I'll begin it as soon as supper is over.

MRS. PRIESTLEY: I hope you will, Margaret. *We shall have had* supper, and Susan *will have cleared* the table by half-past seven, so you can do an hour's work before your bed-time. *Will you have done* it all by half-past eight?

MARGARET: Oh, yes, *I shall have finished* everything by eight o'clock. Thank you again, Lilian.

* * * *

MR. PRIESTLEY: I have given you that piece of conversation, not to show you Margaret's love of putting off work as long as she can, but to show you the use of another tense, the *Future Perfect Tense*.

The future perfect tense tells us something that will be *past* at or before a certain time in the future, e.g.

At six o'clock the baker *will have shut* his shop.
By next year I *shall have taught* foreign students for twenty-five years.

This tense is made by using the Simple Future Tense (*I shall*, *you will*, etc.) together with *have* and the Past Participle.

Here are all the forms of the Future Perfect Tense of the verb *to speak*:

Future Perfect Tense

Affirmative	*Interrogative*	*Negative*
I shall have spoken.	Shall I have spoken	I shall not (shan't) have spoken.
He will have spoken.	Will he have spoken ?	He will not (won't) have spoken.
We shall have spoken.	Shall we have spoken ?	We shall not (shan't) have spoken.
You will have spoken.	Will you have spoken ?	You will not (won't) have spoken
They will have spoken.	Will they have spoken ?	They will not (won't) have spoken.

You have now had the nine main tenses in English. Here they are illustrated, using the verb *walk*:

PRESENT		
Simple	*Continuous*	*Perfect*
I walk	I am walking	I have walked
PAST		
Simple	*Continuous*	*Perfect*
I walked	I was walking	I had walked

FUTURE		
Simple	*Continuous*	*Perfect*
I shall (will) walk	I shall (will) be walking	I shall (will) have walked

The Future Perfect Tense expresses an action that we think of as being completed at or before some time in the future.

PRONUNCIATION DRILL

[iː]	[i]		[ɑː]
wheel	beside	crowded	charge
Easter	department	engine	department
easy	repair	refreshment	compartment
complete	retire	orange	guard
key	respect	carriage	clerk
	regret		card

[ɔ]	[ʌ]	[ə]	
non-smoker	customs	against	refreshment
box-office	customer	arrange	collection
whatever	government	towards	iron
job	[əː]	important	anxiety
polish	surname	compartment	
	turkey		

[u:]	[ai]	[iə]	[au]
rule	prize	**tears**	**house**
crew	**guide**	engineer	**mouse**
duty[1]	**sign**	**dear**	**found**
[uə]	**title**	**really**	**town**
during	**iron**	**idea**	**brown**
doer	**anxiety**	**museum**	**doubt.**

EXERCISES

I. *Write out the Future Perfect Tense (Affirmative, Interrogative and Negative) of the verb* to write.

II. *Re-write the following sentences putting the verbs that are in brackets into the Future Perfect Tense:*

1. By half-past seven we (have) supper.
2. The baker's shop (close) by supper time.
3. By the end of the year I (read) two books of *Essential English.*
4. I (finish) this work before you go away.
5. By this time next week you (take) your examination.
6. We (leave) Mr. Priestley's house before it gets dark.
7. In 1960 George Bernard Shaw (be) dead for ten years.
8. The dance (start) before we get there.
9. I hope it (stop) raining before we have to go.
10. When we see you next week we (buy) the new car.
11. He (finish) the building of the house before summer.
12. The birds (fly) away before the winter comes.
13. Next Easter Mr. Priestley (teach) foreign students for twenty-five years.
14. Before I see you again I (be) to Paris.
15. I hope you (not forget) all about the Future Perfect Tense by the next lesson.

[1] The sound is [ju:].

LESSON 26

Everyday Situations

MR. PRIESTLEY AND ALL HIS STUDENTS.

MR. PRIESTLEY: I think we could now practise some "Situations"—you know the kind of thing I mean, the sort of situation you might find yourself in any time, doing some shopping, asking for a room at a hotel, paying a visit to the doctor or dentist—there are dozens of them.

But you know all the usual English Tenses, you know many of the structures and you have quite a good vocabulary, so I want two of you to act a "situation" and provide the conversation. If you are in difficulties I will help. Now let us suppose, Frieda, that you are doing some shopping. What shop do you want to go to?

FRIEDA: I think, the grocer's.

MR. PRIESTLEY: Very well. Jan, you can be the grocer —and here, Jan, is your customer.

GROCER: Good morning, madam. What can I get for you?

FRIEDA: I want a pound of Danish butter.

GROCER: Yes, madam. Anything else?

FRIEDA: How much a pound is bacon?

GROCER: We have it at 3/–, 3/6 and 3/8 a pound.

FRIEDA: Is this the three and eightpenny?

GROCER: Yes, madam; that is the best quality Irish bacon.

FRIEDA: It looks rather fat; we like it lean.

GROCER: Here is a nice lean piece. Shall I cut you some from this piece?

FRIEDA: Yes, that looks very good; it isn't salty, is it?

GROCER: No, madam, you will not find this salty at all.

FRIEDA: Very well. I'll take a pound and a half, cut thin.

GROCER: Thank you. Anything more?

FRIEDA: I want a quarter of a pound of Indian tea and a quarter of a pound of China tea.

GROCER: Certainly, madam. Any coffee today? We have some very good, freshly-roasted coffee-beans.

FRIEDA: Is the coffee already ground? I haven't a coffee mill to grind it.

GROCER: No, madam, it isn't ground. I can grind it for you while you wait, then the coffee will keep its flavour.

FRIEDA: How much is it?

GROCER: It's 7/3 a pound.

FRIEDA: That's very dear, isn't it?

GROCER: The price keeps going up, madam; I'm sorry but we can't do anything about it. They say there has been a failure of the coffee crop in Crombongo.

FRIEDA: I hadn't heard of that. Well, I'll take half a pound of coffee. That's all. Now how much is that, please?

GROCER (*writing out the bill*):

	s.	*d.*
Butter	4	0
Bacon	5	6
Tea	3	10½
Coffee	3	7½
	17	0

That will be exactly seventeen shillings, please. Will you kindly pay at the desk. Good morning, madam, and thank you.

* * * *

MR. PRIESTLEY: Yes, that was good.

HOB: Instead of shopping, can I tell stories about the shops or situations?

MR. PRIESTLEY: All right, Hob.

HOB: Well, here is one about a grocer's:

A small boy went into a grocer's shop and said, "I want a pound of butter exactly like the last. If it is not the same, mother said, we don't want it."

GROCER: It is very nice to find people have such a good opinion of my butter.

SMALL BOY: Oh, it's not that. A lot of father's relations are coming to tea, and mother doesn't want them to come again.

MR. PRIESTLEY: Now, Olaf, I think we will send you to the doctor's. I am sure no one here has less need of a doctor than you have, so this conversation will need some imagination. Pedro, you had better be the doctor. Olaf has just entered your consulting-room.

DOCTOR: Good evening, Mr. Petersen. What's the trouble? You certainly don't look as if there is anything wrong with you.

OLAF: I haven't been feeling very well for some time. I have lost my appetite and I don't sleep very well. I have rather a bad cough that I can't get rid of, and a pain in my chest, sometimes, when I breathe.

DOCTOR: I see. Very well. You had better have a thorough examination. Let me see your tongue . . . Yes, your stomach is a little out of order . . . Now your pulse . . . Yes, that's all right. Now just unfasten your coat and waistcoat and shirt and I'll listen to your heart and chest. Say "Ninety-nine."

OLAF: Ninety-nine.

DOCTOR: Again.

OLAF: Ninety-nine, ninety-nine.

DOCTOR: Do you smoke a lot?

OLAF: Well, rather a lot, I'm afraid; twenty or thirty cigarettes a day.

DOCTOR: H'm! You ought to cut that down for a time. Let me see your throat. Open your mouth. Say "Ah!"

OLAF: Ah! Ah!

DOCTOR: Again.

OLAF: Ah! Ah! Ah!

DOCTOR: All right, that will do. You can put your coat on again now. What do you weigh?

OLAF: Twelve stone, two.

DOCTOR: Have you been losing weight at all?

OLAF: No, I don't lose or gain, at least never more than a pound or so one way or another.

DOCTOR: Well, there's nothing serious the matter with you, but you are rather run down. You have been working too hard. You know you can't burn the candle at both ends, and you need a real rest. I'll give you a bottle of medicine that will help. Take a tablespoonful in water three times a day after meals. Eat plenty of good plain food, have no cigarettes and drink plenty of milk, at least a pint a day, and not much coffee; get plenty of fresh air and plenty of sleep, but, above all, don't try to do too much. A real change of air and surroundings would be very helpful if you could manage it.

OLAF: As a matter of fact, I have been invited to go and stay with some friends in their cottage in Cornwall.

DOCTOR: That's just the thing. But remember, take it easy. Not too much swimming or tennis, at least for a week or two, but a good walk by the sea or along the cliffs every day would do you a world of good. I will see you again when you come back, just to make sure you are all right. Don't worry about yourself. If that holiday in Cornwall doesn't work wonders I shall be very much surprised. Another month and you'll be as fit as a fiddle. Good evening.

MR. PRIESTLEY: Well, Olaf, you did that so well that I almost began to think you *were* ill. And if you were ill, I think a doctor like Pedro is just the man to cure you.

PEDRO: }
OLAF: } Thank you, sir.

MR. PRIESTLEY: Well, Hob, you said you could tell a story for each of the "situations." I don't suppose you know one about a doctor.

HOB: Oh, yes, I do. It's about a very simple countrywoman who went to the doctor to tell him that her husband had a very severe headache. The doctor said, "I have so many patients coming to see me that I can't see your husband today. But do this: Put some ice in a bag, tie it round his head and let me know how he is tomorrow."

The next day the woman came again and the doctor said, "Well, how is your husband?"

"Oh," she said, "he's quite all right now; the headache has completely gone; but the mice[1] are all dead."

MR. PRIESTLEY: I don't think a doctor prescribes for a person without seeing him. However, it's a good story.

HOB: I've never been to a doctor in my life, but if the advice they give is to eat a lot, not work hard, and go away for a holiday, which is what the doctor seems to have told Olaf, I think I'll see one tomorrow. But I once went to the dentist. May I tell you about that?

[1] She had mistaken "some ice" [sʌm'ais] for "some mice" [sʌm'mais].

MR. PRIESTLEY: By all means. I think it is an excellent idea.

HOB: I had had toothache for several days, but just hadn't enough courage to go to the dentist. As a matter of fact I went twice, but just as I got on his doorstep and was going to ring the bell, the toothache seemed to have gone away, so I went home again. But at last I had to go back, and this time I rang the bell and was shown into the waiting-room.

There were a number of magazines there, and I had just got into the middle of an exciting story when the maid came in to say Mr. Puller was ready to see me. I'll have to wait for the next toothache to finish that story!

Well, I went into the surgery and he told me to sit in a chair that he could move up and down, backwards and forwards, and then he had a look at the inside of my mouth. He put a little mirror on a long handle inside my mouth and poked about for a while, then he looked serious and said, "Yes, I'm afraid we can't save that one, it will have to come out. It won't be necessary to give you gas for that. I'll just give you an injection."

So he filled a syringe with a liquid. I felt a little prick on the gum and that was all. He did this in two or three places and waited for a minute or so. My mouth felt rather dead, but otherwise it was all right. Then he took an instrument, got hold of my tooth, gave a twist (I could see and hear what he did, but I couldn't feel anything), then a quick pull, and the tooth

was out and he was saying, "Yes, it's all over. Spit in there and then wash your mouth out with this." And he handed me a glass. "There's the tooth, a very nasty one."

He was just going to throw it away, but I said, "May I have that tooth, please?"

"You can certainly have it if you want it," he said.

"Well," I replied, "it has worried me a good deal for the last week, and so now I am going to put it on my dressing-table and watch it ache."

MR. PRIESTLEY: Well done, Hob; you described that well.

HOB: But I must tell you about a friend of mine who went to a dentist—not a very good one—to have a tooth filled.

The dentist got him in the chair and started drilling away at the tooth; it was one right at the back of his mouth. He went on and on for what seemed like hours. Then he stopped for a minute or two and said, "Haven't you had this tooth filled before?"

"No," said my friend; and again the drilling went on. About another hour went by (at least it seemed like an hour) and again the dentist said, "Are you sure you haven't had this tooth filled? I've got a speck or two of gold on the drill."

"No," said my friend, "that's not from my tooth; it must be from my back collar-stud."

WORDS[1] AND EXPRESSIONS CONNECTED WITH DOCTORS AND ILLNESS

MR. PRIESTLEY: The ordinary doctor (sometimes called a G.P., i.e., general practitioner) is sometimes a *physician* or a *surgeon* (i.e. able to perform *operations*), and quite often he is both physician and surgeon. But if the illness is serious, or the operation a big one, he will advise you to get a *specialist*. You will go to the specialist—in London almost all of them have their *consulting*-rooms in or near Harley Street—or he will come to you, and if you have to have an operation he will advise you to go to a *hospital* or a *nursing home* where they have all the necessary equipment.

If your teeth need attention, *stopping*, *filling*, or *extracting*, or if you need *false teeth* (*dentures*), then you go to the dentist.

If your eyes need attention, you go to an *oculist*, who will examine them, test your sight to see whether you are suffering from *short-sight* or *long-sight*, and will write out a *prescription*, which you take to an *optician*, who will then make the necessary glasses for you.

All this you get under the National Health Service.

The common illnesses are: a *cough*, a *cold*, *influenza* ("the flu"), *sore throat*.

Children often get: *measles* (including "German" measles), *mumps*, *scarlet fever* and *whooping-cough*. You can generally know that a child is not well if it has a *temperature* (i.e., is above the normal 98.4° Fahrenheit).

Older people suffer from *indigestion*, *rheumatism*, heart troubles and *blood-pressure*.

Some diseases are *infectious* or *contagious*, and great care must be taken by people who have these illnesses, so that they don't pass them on to other people.

You may have *toothache*, *earache*, *headache*.

[1] Many of the words here are special words and are therefore not included in the Essential English vocabulary.

HOB: And when I was a boy and ate a lot of green apples I had *stomach-ache*.

MR. PRIESTLEY: All these give you *pain*.

Then you may get a *burn*, a *scald*, or a *wound*; you may get *blood poisoning*, or break a bone.

Some of the commonest things used to prevent or *cure* illnesses are: *medicine*, *pills*, *powders*, *ointment*, *sleeping-draughts*, *injections*, *bandages*, *massage*, *disinfectants*, *antiseptics*, *tablets*.

PEDRO: It isn't very cheerful, is it, to see this list of things you might have? I like the English saying—it's easy to put into practice, too—"An apple a day keeps the doctor away."

HOB: And a raw onion a day keeps everyone else away.

EXERCISES

I. *Use each of the following words in sentences:*

1. practise	9. flavour	17. serious
2. situation	10. crop	18. worry
3. dentist	11. appetite	19. cure
4. quality	12. cough	20. patient (*noun*)
5. lean	13. pain	21. bag
6. salt	14. tongue	22. liquid
7. roast	15. throat	23. instrument
8. grind	16. weigh	24. speck

II. *Put "question phrases" after each of the following.* (Question phrases are dealt with in Book I, Lesson Thirty and Thirty-two.)

1. You know what I mean, — —?
2. You don't need any help, — —?
3. You are Mr. Brown, — —?
4. He is Mr. Smith, — —?
5. You have met Mr. Priestley, — —?
6. You haven't met Mr. Priestley, — —?

7. You met Mr. Priestley in Paris, — — ?
8. You didn't meet Mr. Priestley in Paris, — — ?
9. You were in Mr. Priestley's class, — — ?
10. You weren't in Mr. Priestley's class, — — ?
11. You haven't been in Mr. Priestley's class, — — ?
12. This is Danish butter, — — ?
13. You haven't any Australian butter, — — ?
14. This coffee was ground today, — — ?
15 This coffee wasn't ground last week, — — ?
16. This coffee will be good, — — ?
17. This bacon won't be salty, — — ?
18. You gave me the bill, — — ?
19. You have given me the bill, — — ?
20. I had better see a doctor, — — ?

III. *Write questions to which these are the answers.* The important word (or words) in the answer is in *italics*. Nos. 1, 2 and 3 are done for you as examples.

1. I bought *some bacon and some butter.*
   Question: What did you buy?
2. Frieda is going to *buy some coffee.*
   Question: What is Frieda going to do?
3. *Pedro* will be the doctor.
   Question: Who will be the doctor?
4. *No*, madam, this bacon isn't salty at all.
5. I want *some Danish butter.*
6. *No*, I want Danish butter.
7. The price has gone up *because of the failure of the coffee crop.*
8. It is *7s. 3d. a pound.*
9. You pay *at the desk.*
10. Yes, Hob, you *may tell* us the story.
11. *No*, I don't sleep very well.
12. The pain is *in my chest.*
13. I get it *when I breathe.*
14. *Yes*, I smoke rather a lot.
15. *No*, I haven't lost weight.

NO, I DON'T SLEEP VERY WELL

16. I am going *to Cornwall.*
17. I'm going *with Jan.*
18. My husband is *much better.*
19. *Yes*, you may certainly have the tooth if you want it.
20. *An apple a day* keeps the doctor away.

IV. *Give five words or expressions connected with doctors; five connected with dentists; the names of five illnesses; five things to cure illnesses.*

Dictation

Hob sat in the doctor's waiting-room. On the chairs round the wall other patients were sitting. Some had coughs, some had colds and some had headaches. They all looked sad, except Hob who was reading an exciting story in a magazine. Just then the doctor came in to say he was ready to see the next person. Hob got up and went into the consulting-room.

Before Hob could say a word the doctor said, "Now what's your trouble? Lie down there. We'll soon cure you. Unfasten your coat and shirt. I'll listen to your heart."

"But . . ." Hob started to speak.

"Say ninety-nine," ordered the doctor. Hob said it.

"Now let me see your throat. Open your mouth."

The doctor had a good look and then he said, "Well, young man, you are not ill at all. There's nothing wrong with you."

"I know there's not," said Hob. "I just came to get a bottle of medicine for Uncle Tom."

Composition Exercises

1. Tell (or write) the stories of:
   (*a*) the boy who went to buy butter.
   (*b*) the man who had the headache.
   (*c*) the man whose tooth was drilled.
2. Describe:
   (*a*) Frieda's visit to the grocer's.
   (*b*) Olaf's visit to the doctor.
   (*c*) Hob's visit to the dentist.

LESSON 27

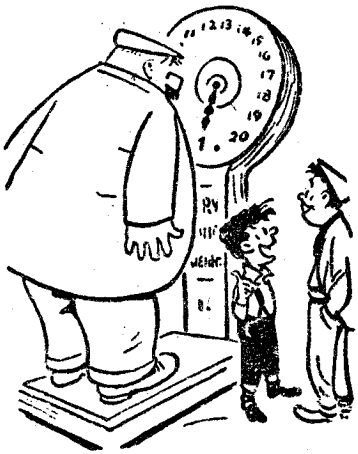
Weights and Measures

In Lesson 26, you had some weights and measures, e.g., "a *pound* of butter," "a *pint* of milk," "twelve *stone* two," etc.

English weights and measures are even more confusing than English money. Luckily you don't need very many; the essential ones are not more than eleven or twelve in number.

For general use the smallest weight is 1 ounce (written oz.), and there are 16 ounces in a pound (written lb.). We buy sweets, tobacco, and sometimes cigarettes by the ounce. We buy most groceries (things like sugar, butter, cheese, etc.), or fruit (such as apples, pears, strawberries), by the pound, half-pound or quarter-pound.

Fourteen pounds is 1 stone. We always give people's weight in stones and pounds. For example, Mr. Priestley weighs 11 stone 9 lb. (not "163 lb."). If our weight gets less we say we are losing weight; if it gets more we say we are gaining weight or "putting on weight." You will often hear young mothers (and fathers) telling you proudly that their baby put on 4 oz. last week.



SMALL BOY (*pointing to man on weighing machine that is out of order and is showing only 1 stone*): I say, Bill, he must be hollow!

HOB: I heard of a baby that was fed on elephant's milk and put on 11 lb. every day.

FRIEDA: Oh, Hob, that's absurd! Whose baby was it?

HOB: The elephant's.

MR. PRIESTLEY: There are 8 stones, or 112 lb., in 1 hundredweight (written *cwt.*), and 20 hundredweights in 1 ton. A "sack" of potatoes is a hundredweight. We sometimes buy coal in hundredweight bags or sacks, but if we have room for it we buy it by the half-ton or ton.

We measure liquids in pints, quarts and gallons. There are 2 pints in a quart and 4 quarts in a gallon. Milk is sold in half-pint, pint or quart bottles, beer in half-pint or pint glasses and in pint and quart bottles. We buy petrol in 2-gallon tins or we get a number of gallons from the pump.

Finally, for length the principal measurements are inches, feet, yards and miles. The easiest way to remember them, perhaps, is by little tables like these:

12 inches (in.)	=	1 foot (ft.)
3 feet (ft.)	=	1 yard (yd.)
1,760 yards	=	1 mile.

16 ounces (oz.)	=	1 pound (lb.)
14 pounds	=	1 stone
112 pounds, or 8 stones	=	1 hundredweight (cwt.)
20 hundredweights	=	1 ton.

2 pints	=	1 quart (qt.)
4 quarts	=	1 gallon (gal.)

HOB: I know another one:

Two pints, one quart.
Two quarts, one fight.
One fight, two policemen.
Two policemen, one judge.
One judge, fourteen days.

I like the story, too, about the policeman who was giving evidence in the police court about a man that he had arrested very late the night before for being drunk. It goes like this:

JUDGE: What are your reasons for supposing the prisoner was drunk?

POLICEMAN: Well, sir, at two o'clock this morning I saw the prisoner going along Whitehall. He crossed the road towards the Houses of Parliament, went to the letter-box, put a penny inside, looked up at Big Ben and said: "Good heavens, I've lost a stone and a half."

"I'VE LOST A STONE AND A HALF."

EXERCISES

I. *Use in sentences:*

1. confusing
2. groceries
3. sweets
4. sack
5. arrest
6. weight
7. liquid
8. length
9. evidence
10. scales
11. hollow
12. pump

II. *Answer the following:*

1. How many ounces are there in a pound; pounds in a stone; stones in a hundredweight; hundredweights in a ton?
2. How many inches are there in a foot, feet in a yard, yards in a mile?
3. How many pints are there in a quart, quarts in a gallon?
4. What is bought (*a*) by the ounce, (*b*) by the pound, (*c*) by the ton?
5. What is bought (*a*) by the pint, (*b*) by the quart, (*c*) by the gallon?
6. What is the weight in stones and pounds of people who weigh (*a*) 99 lb., (*b*) 125 lb., (*c*) 158 lb., (*d*) 198 lb. (*e*) 224 lb.?
7. What is the cost of (*a*) 6 quarts of milk at 6½d. a pint, (*b*) 1 lb. of tobacco at 4s. 6d. an ounce, (*c*) a ton of coal at 6s. 6d. a cwt., (*d*) 7 yards of telephone wire at 1½d. a foot?
8. How many pounds did the man in Hob's story think he had lost?

III. *Tell the story of the policeman giving evidence.*

LESSON 28

The Articles

MR. PRIESTLEY: There are two adjectives, perhaps the two commonest words in the language, that we ought to consider for a few minutes. I mean *a* (*an*), generally called the "indefinite article," and *the*, the "definite article."

A and An

1. *A* is used before a word beginning with a consonant sound; *an* before a word beginning with a vowel sound or an "*h*" that is not sounded,[1] e.g.

a book, *a* horse, *a* child.
an apple, *an* open book, *an* angry child.

We say *a* European, *a* one-eyed man, *a* useful book, because the first sounds in these words are not vowel sounds but consonant ones [j], [w], [j].

2. The usual meanings of *a* or *an* are:

(*a*) One, e.g.

I have *a* sister and two brothers.
I want three pounds of sugar and *a* pound of butter.

[1] That is, before the words *honour*, *honest*, *hour*, *heir* (= the person getting money, etc., when another dies). It is also used by some people before a sounded "*h*" if the first syllable of the word is unaccented, e.g. *an* hotel, *an* historical novel. (novel = long, imaginary story.)

(*b*) Any, it doesn't matter which, e.g.

A shilling is equal to 12 pennies.
Pass me *a* fork, please.

3. Note the use of *a* and *an:*

(*a*) In certain expressions of measurement, e.g.

Lucille drives at 60 miles *an* hour.
This material is 2s. 6d. *a* yard.
Butter is 4/– *a* pound.
We have lessons three times *a* week.
He earns £1,000 *a* year.

(*b*) Before *dozen*, *hundred*, *thousand*, *million*, e.g.

There are *a* dozen eggs here.
There were *a* hundred sheep in the field.

4. Compare the sentences:

(*a*) I have *a few* friends in London.
(*b*) I have *few* friends in London.

Both are correct, but each has a different meaning. In sentence (*a*) you are told that I have some friends; in sentence (*b*) it is the fewness that is emphasised. So if you said to me, "I have a few friends in London," I might perhaps reply, "That is very nice for you; you will be able to visit them." If you said, "I have few friends in London," I might then reply, "I am sorry about that; you must be rather lonely." Do you see the difference?

There is exactly the same difference between *little* and *a little*, e.g.

(*a*) I have *a little* money to spare every year on books and pictures, and so I have now quite a good collection.
(*b*) I have *little* money to spare for books and pictures; I need all the money that I have to live.

The

1. Before abstract nouns used in a general sense we don't put *the*, e.g.

Life is very hard for some people. (Not "*the* life.")
We will have freedom or death. (Not "*the* freedom," etc.)
Work is better than laziness.

But we use *the* before abstract nouns that are limited or qualified, e.g.

The life we live here is hard.
The freedom of the seas . . .
The work that we do . . .

2. Before names of materials used in a general sense, e.g.

Butter is made from cream. (Not "*the* butter" . . . "*the* cream.")
Wheat is grown in Canada.

3. Before plural nouns used in a general sense, e.g.

Books are my best friends.
but *The* books that are on the table are mine.

I am referring in the second sentence not to books in general but to some particular books.

4. Before most proper nouns, e.g.,

I walked in Hyde Park. (Not "*the* Hyde Park.")
Do you know Regent Street?
Lucille comes from France.

But generally before the names of rivers and chains of mountains we use *the*, e.g.

The Thames, *The* Danube, *The* Alps, *The* Andes.

We also use it with countries that are plural in form, e.g.

The United States, *The* Netherlands.

5. Before names of meals used in a general sense, e.g.

Come to { dinner / lunch / tea } with me.

But

Are you coming to *the* dinner we are having in London next week?

A and The

A is more general in meaning; *the* is more particular.

1. *The* means "the particular one," e.g.

This is *the* book that I promised to lend you.

2. Or "the only one," e.g.

The sun rises in *the* east and sets in *the* west.
(There is only one sun, one east and one west.)

3. Or "the one we have just spoken about."

So we might begin—as the fairy stories do—

"Once upon a time there was *a* little boy. *The* boy grew up . . ."

A Little More on the "Parts of Speech"

MR. PRIESTLEY: I gave you, in Lesson 5, the simple definition of each part of speech so that you could recognise them when I referred to them. But we have learned quite a lot more about them since then and, as I shall not be giving you any more talks on grammar until we come to Book III, I think this is a good place to gather together what we have learned, and see what

characteristics each part of speech has that mark it off from all the others:

(1) *NOUNS*. They have special forms to show Number, and in some cases to show Gender. They can't show Tense or Voice. They are usually the subjects or the objects of a Verb or are used with a Preposition. The only "case form" that they have is the Possessive. Nouns haven't degrees of Comparison.

(2) *PRONOUNS*. Pronouns have all the characteristics just mentioned for Nouns, but in addition some of them have separate forms to show Objective Case.

(3) *ADJECTIVES*. Adjectives have special forms to show Comparison. They are used generally before a Noun or after the Verb *to be*. They cannot show Case, Tense, Voice, Person. Only a few of them can show Number.

(4) *ADVERBS*. Adverbs have all the characteristics mentioned for Adjectives except that their usual position is after Verbs or before Adjectives.

(5) *VERBS*. Verbs have special forms to show Tense, Voice, Person, Number. They cannot show Gender, Comparison or Case. Their usual position is between two Nouns or Pronouns or between a Noun and an Adjective or an adverb. They often show that an action passes from one Noun to another.

(6) *CONJUNCTIONS and PREPOSITIONS*. They cannot show any of the characteristics mentioned for the other parts of speech.

Both of them join or show the relationship of one word or group of words to another.

EXERCISES

I. *Put in* a *or* an:

1. He is — honest man, I will give him — day's work.
2. That is — usual way of working.
3. He has — uncle who is — teacher at — university.
4. He had — hot breakfast at — hotel in Blackpool.
5. They worked for half — hour and then began to read — historical novel.

II. *Explain the difference between* (1) few *and* a few, (2) little *and* a little.

III. *Give the questions to which the following are answers.* You will find the following openings useful: How? How much? How many? Who? When? Do you? Did you? Have you? Were you? What? Where? Why? Which?

1. All are here except Olaf and Pedro.
2. They are coming back on Thursday.
3. Yes, I had a very nice holiday.
4. I have been in England for three years.
5. I came here in 195–.
6. No, I didn't take my car with me.
7. I shall stay for a fortnight.
8. Yes, we went for a long drive.
9. Yes, it was rather expensive.
10. I wrote home for more.
11. They collected about £2,000.
12. There were about three thousand.
13. I stayed in London over Christmas.
14. Because you get a very good meal there.
15. Oh, about £5.

LESSON 29

Meals

FRIEDA: Could you please tell us something about English meals and food and cooking—how to lay the table and so on? I am going to keep house for an English family in the summer holidays and I want to know as much as I can about it before I go.

MR. PRIESTLEY: Well, here is Mrs. Priestley. She can tell you about it better than I can.

MRS. PRIESTLEY: Oh, yes; I will do that gladly.

The usual meals are breakfast, lunch, tea and dinner; or, in simpler homes, breakfast, dinner, tea and supper. Breakfast is generally a bigger meal than you have on the Continent,[1] though some English people like a "continental" breakfast of rolls and butter and coffee. But the usual English breakfast is porridge or "Corn Flakes" with milk or cream and sugar,[2] bacon and eggs, marmalade (made from oranges) with buttered toast, and tea or coffee. For a change you can have a boiled egg, cold ham, or perhaps fish.

[1] the Continent = Europe.

[2] But no good Scotsman—and Scotland is the home of porridge—ever puts sugar on it. A Scotsman once said to me with a look of disgust as I put sugar on my porridge, "To me, putting sugar on porridge is like putting it on bacon and eggs."

We generally have lunch about one o'clock. The business man in London usually finds it impossible to come home for lunch, and so he goes to a café or a restaurant; but if I am making lunch at home I have cold meat (left over probably from yesterday's dinner), potatoes, salad and pickles, with a pudding or fruit to follow. Sometimes we have a mutton chop, or steak and chips, followed by biscuits and cheese, and some people like a glass of light beer with lunch.

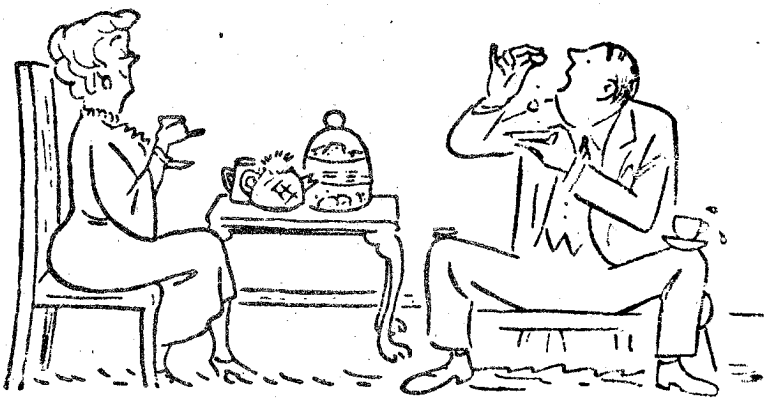
Afternoon tea you can hardly call a meal, but it is a sociable sort of thing, as friends often come in then for a chat while they have their cup of tea, cake or biscuit.

In some houses dinner is the biggest meal of the day. We had rather a special one last night, as we had an important visitor from South America to see Mr. Priestley.

We began with soup, followed by fish, roast chicken, potatoes and vegetables, a sweet, fruit and nuts. Then we went into the sitting-room for coffee and cigarettes.

But in my house, as in a great many English homes, we make the midday meal the chief one of the day, and in the evening we have the much simpler supper—an omelette, or sausages, sometimes bacon and eggs and sometimes just bread and cheese, a cup of coffee or cocoa and fruit.

HOB: My Uncle Albert always has "high tea." He says he has no use for these "afternoon teas"



UNCLE ALBERT HAS AFTERNOON TEA

where you try to hold a cup of tea in one hand and a piece of bread and butter about as thin as a sheet of paper in the other. He's a Lancashire man, and nearly everyone in Lancashire likes high tea. So do I. We have it between five and six o'clock, and we have ham or tongue and tomatoes and salad, or a kipper, or tinned salmon, or sausages, with good strong tea, plenty of bread and butter, then stewed fruit, or a tin of pears, apricots or pineapple with cream or custard and pastries or a good cake. And that's what I call a good tea.

MRS. PRIESTLEY: Have you now got what you wanted, Frieda?

FRIEDA: Yes, that is very useful, but I'd like to know exactly how to lay a table and the names of all the things you use.

MRS. PRIESTLEY: Well, here is Susan. She does it every day and will tell us what she does.

SUSAN: First, I spread the table-cloth and then I put

out table-mats to protect the table from hot plates and dishes—a small mat for each guest and larger ones for the hot dishes. I take out of the drawer in the sideboard all the cutlery—a fish-knife and fork for the fish, a large knife and fork for the meat, a small knife for the butter, and a fruit-knife for the dessert. Then there is a pudding-spoon and a fork for the sweet, and a soup-spoon for the soup.

I put the knives and the soup-spoon on the right-hand side and the forks on the left, except the pudding-spoon and fork, which I put across the top.

Then I put out the serving-spoons and forks, the carving-knife and fork, the bread-board and a knife to cut the bread, and I sharpen the carving-knife, as I know Mr. Priestley hates a blunt carving-knife.

On the left of each guest I put a small plate for bread and on his right a wine-glass if we are having wine, and in the middle of the table I put a jug of water with a few pieces of ice from the refrigerator in it. Then I put out the table-napkins for each guest, put the coffee-cups and saucers, with cream and brown sugar and coffee-spoons on the tray, and I am ready for the guests to come in.

FRIEDA: Thank you very much, Susan.

There's another thing I want to ask you about, Mrs. Priestley. I have never tasted anywhere else such lovely cake as I get at your house; will you please tell me how you make it?

MRS. PRIESTLEY: I'm glad you enjoy my cakes and it's very nice of you to say so. They are quite easy to make. I'll write down the quantities of flour, butter, sugar, fruit, etc., that you need and the directions for mixing and baking. If you follow these directions you can't go wrong.

FRIEDA: Thank you very much, Mrs. Priestley. I'll do exactly what you tell me and if I can make a cake like yours I shall be very proud of myself.

HOB: Well, Frieda, I hope your cake will be better than those made by Aunt Aggie. I went to see her one day and found her nearly in tears. "What's the matter?" I asked.

"Oh," she said, "I've just made a cake and the mice have been and eaten it!"

"Well," I said, "why worry about what happens to a few mice?"

COMMENTS

In this lesson there are a number of words with the pronunciation of which students might find some difficulty. The word *marmalade*, for example, has three *a*'s in it and every one had a different sound. ['mɑːməleid]. The words that might cause difficulty are given here, with the phonetic pronunciation:

apricot ['eiprikɔt], *biscuit* ['biskit], *cocoa* ['koukou], *drawer* [drɔː], *fruit* [fruːt], *guest* [gest], *pastries* ['peistriz], *pears* [pɛəz], *pineapple* ['painæpl], *salad* ['sæləd], *salmon* ['sæmən], *spread* [spred], *steak* [steik], *stewed* [stjuːd], *tomatoes* [tə'mɑːtouz][1], *tongue* [tʌŋ].

[1] American [tə'meitouz]

lay

The parts of this verb are *lay*, *laying*, *laid*, *laid*. The verb *lay* is **transitive,** that is it takes an object. Here are examples of its use:

Susan *lays* the table.
The chicken *laid* five eggs today.
In Shakespeare's "Macbeth," the scene is *laid* in Scotland.
Lay the flowers on the table.

EXERCISES

I. *Use the following words in sentences:*

1. meal. 2. ham. 3. salad. 4. important. 5. spread. 6. protect. 7. carve. 8. jug. 9. quantity. 10. directions.

II. *Answer the following:*

1. Why did Frieda want to know about English meals and cooking?
2. What are the names of the usual meals?
3. What, to English people, is "the Continent"?
4. What is a "continental breakfast"?
5. What, does Mrs. Priestley say, is "the usual English breakfast"?
6. What is the difference (in England) between "*marmalade*" and "*jam*"?
7. Where does a business man in London usually go for lunch?
8. What do the Priestleys have for lunch?
9. Mrs. Priestley said that afternoon tea was hardly a meal. What phrase did she use to describe it?
10. What did they have for their "special" dinner? Why was this a special dinner?
11. What is a "high tea"?
12. Why are table-mats used?

13. What is cutlery?
14. What is a carving-knife used for?
15. Where did Susan get the ice?
16. Mention three things used in making a cake.

Dictation

(Susan speaking)

I like to lay the table carefully, especially when Mr. Priestley has an important visitor to dinner. I put out the cutlery, which I clean and polish every week, and I sharpen the carving-knife because I know Mr. Priestley hates a blunt one. The cutlery is kept in a drawer in the sideboard; the wine-glasses are on shelves in the sideboard.

Many of our visitors, especially if they are Americans, like ice in the drinking-water. Luckily we have a refrigerator in the kitchen, so I can always get ice. I am glad that I know how to do all these things well, because Joe[1] (that's the man I am going to marry) is trying to buy a little café in the High Street, and when we are married I am going to help him to run the café. There won't be a nicer café than ours anywhere in England; you must come and see it when it is opened.

Composition Exercises

1. Tell the story of Aunt Aggie's cake.

2. Write about meals in your country.

3. Explain fully (*a*) how you would lay a table for dinner, (*b*) bake a cake, (*c*) make good coffee.

4. Describe a visit to a restaurant.

[1] See Lesson 1.

LESSON 30

Some More Shopping

MR. PRIESTLEY: I think it will be useful to know something more about shopkeepers and what they sell in their shops. Frieda, your conversation at the grocer's sounded so real that I am sure you are used to shopping of that kind.

FRIEDA: Well, my friend Mary Gardiner[1] and I have a little flat together and we both do the shopping, generally on Saturday morning.

MR. PRIESTLEY: Today is Monday, so you probably remember what you and Mary did on Saturday morning. Could you tell us?

FRIEDA: I shall be very glad to do so. You will remember that I bought some bacon, tea and so on; there was really a lot more. I have the bill[2] here, so you can see exactly what I got at the grocer's. While I was there Mary went to Bones the butcher's for a small joint of beef and half a leg of lamb (about 2 to 3 lb.), and then to the greengrocer's, which is also a fruiterer's, for 2 lb. of eating apples and 2 lb. of cooking apples, a dozen oranges, 1 lb. of mixed nuts, 2 lb. of beans, 8 lb. of potatoes and a good-sized cabbage.

[1] Mary Gardiner appears in *The Gardiners and the Coopers* (Longmans).
[2] It appears on p. 212.

I called round at the dairy to pay our bill for the milk (1 pint daily), the cream and the new-laid eggs (1 dozen) that had been sent to our flat during the last week. Mary went to the fish-monger's to get some herrings for our supper.

We went together to the baker's and paid for the bread that we had had, two brown loaves, two white loaves and six rolls, and bought 1 lb. of fruit cake and half a dozen small cakes (he's a confectioner as well as a baker)—and then went home, feeling rather tired.

MR. PRIESTLEY: Well, Frieda, you have certainly given us some useful vocabulary there.

HOB: A confectioner is a man who makes cakes, isn't he, sir?

MR. PRIESTLEY: Yes.

HOB: Good. Then I know a story about a confectioner.

MR. PRIESTLEY: All right, Hob, let us hear it.

HOB: Well, it's really about two confectioners in the main street of Lowton Cross, where my Uncle Tom lived. Their shops were just opposite each other and there was great rivalry between them. One day one of them put a big notice in his shop window:

TRY OUR CAKE AT 2/3 A POUND. TO PAY MORE IS TO BE ROBBED.

About an hour later his rival put a notice in his shop window:

TRY OUR CAKE AT 2/6 A POUND.
TO PAY LESS IS TO BE POISONED.

* * * *

I'm sorry I can't tell you one about a butcher, but I can give you a short conversation I heard between Uncle Tom and the butcher at Lowton Cross. Tom never got married, and he used to do all his own cleaning and cooking and shopping. One day I went with him to the butcher's, and this was the conversation that I heard:

UNCLE TOM: Is the beef tender?

BUTCHER (*he'd just fallen in love with Daisy Bell, one of the girls in the village*): Tender, Tom? It's as tender as a woman's heart.

UNCLE TOM: Oh! Then I'll take a pound of sausages, instead.

* * * *

MR. PRIESTLEY: Now, Pedro, suppose you tell us something about men's shops.

PEDRO: Well, I often go to a men's outfitter when I want new gloves or ties, socks, handkerchiefs or shirts. The one I go to in Regent Street has also hats and collars, and all of very good quality.

MR. PRIESTLEY: What size do you take in hats, collars and gloves?

The opposite of *tender* meat is *tough* [tʌf] meat; the opposite of *tender-hearted* might be *hard-hearted*.

PEDRO: Oh, yes; the English sizes are not the same as most continental ones. I take size 7 in hats, 15½ in collars, 8 in gloves and 8½ in shoes.

HOB: You sound as if you were bigger round the neck than round the head!

PEDRO: Another shop I go to frequently is the tobacconist. I always have the same kind of cigarette, a hand-made Virginia, though he has excellent Turkish and Egyptian cigarettes too, and he has all the popular kinds in packets of ten and twenty and boxes of fifty and a hundred. He has, too, a good choice of lighters, cigarette-holders and cigarette-cases. If you are a pipe-smoker you can get good pipes and pouches, and he has an excellent quality of pipe tobacco in 1 oz. packets and 2 oz. and 4 oz. tins.

Then I went yesterday to the newsagent to pay my bill for papers. He is a bookseller and stationer as well as a newsagent, and I gave him an order for a new book that I wanted. I had borrowed it from the library, but I liked it so much that I wanted to have a copy of my own. At the same time I ordered three or four boxes of writing-paper and a hundred envelopes.

Then I went along Piccadilly to the Fine Art Galleries. I had seen a water-colour that I liked, so I had it sent to my rooms. It was about one o'clock by this time and I had an appointment for lunch at the Ritz with a friend, so I turned in there—and that was my morning.

MR. PRIESTLEY: Very good. Now, Lucille, can you tell us a little about your shopping?

LUCILLE: I went to Bond Street one day last week to have a look at a hat that I had been told had just arrived from Paris. I tried it on and liked it very much, so I bought it.

I needed a new pair of dancing-shoes; my present ones are rather worn and I am going to a dance tonight. I saw a beautiful pair of walking shoes in snake skin, so I bought those as well and had them sent to my address.

Then I remembered that I wanted a new toothbrush. There was a chemist's near, so I went in. They had some new face cream and a face powder that the chemist said was very good, but I never use anything but Guerlain from Paris. I always get my lipstick from Paris, too, but unfortunately I lost my lipstick yesterday, the last one that I had, so I had to buy a new one there. It is quite good, but not like my Parisian one.

My watch doesn't go very well just now; it has been gaining about ten minutes a day for some time, and every now and then it stops altogether for no reason at all. I took it to a watchmaker just off Bond Street so that he could examine it. He said it wanted cleaning, so I left it with him.

I called in at Cartier's the jeweller's to buy a birthday present for my sister, Marie. They showed me some lovely ear-rings, necklaces and bracelets, but I finally decided on a very pretty brooch of diamonds and rubies set in platinum—and that completed my shopping.

HOB: When I hear Lucille talking about diamonds and

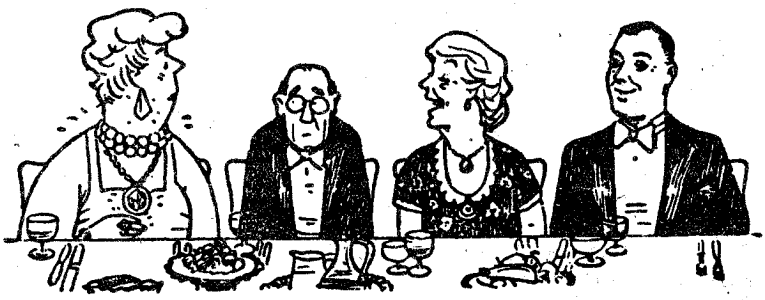
rubies and platinum, it reminds me of something that happened a long time ago. Uncle Albert was just beginning to make his fortune and he had been invited to a big party in Manchester. The invitation was for

Mr. Albert Hobdell and Lady.

Uncle Albert hadn't a wife so he took his mother with him, my grandmother; he was very proud of his mother, even if she wasn't a "lady." Well, they happened to sit next to a woman (or should I say, a "lady"?) who was very anxious that you should know how much jewellery she had and how wealthy she was.

"I clean my diamonds with warm water," she said, "my rubies with red wine, my emeralds with brandy and my sapphires with fresh milk. What do you do?" she said, turning to Albert's mother.

"Oh! I don't clean mine at all," she said smilingly, "when they get dirty, I just throw them away."



"I JUST THROW THEM AWAY"

EXERCISES

I. *Use the following in sentences:*

1. flat (*noun*)
2. bill
3. joint
4. dairy
5. rival
6. rob
7. poison
8. tender
9. quality
10. packet
11. borrow
12. brooch

II. *Use the following phrases from Lesson* 30 *in sentences of your own:*

and so on; to fall in love; try it on; make his fortune; very anxious; get dirty; you are used to; you used to.

III. *What can you buy at:*

1. a men's outfitter's
2. a tobacconist's
3. a stationer's
4. a jeweller's
5. a chemist's
6. a grocer's
7. a greengrocer's
8. a dairy
9. a baker's

IV. *Where would you go to buy:*

1. a pencil
2. a brooch
3. cream
4. a toothbrush
5. a pair of socks
6. apples
7. a packet of cigarettes
8. a water-colour
9. a shirt
10. a daily paper
11. writing-paper
12. a lady's hat
13. a watch
14. a ring
15. a cabbage
16. biscuits
17. a piece of beef
18. a herring
19. a loaf
20. a book?

V. *Re-tell Hob's stories of:*

1. Uncle Albert's mother.
2. The notice outside the confectioner's shop.
3. Uncle Tom and the butcher.

VI. Here is the bill for Frieda's groceries. *Find the total amount to be paid.*

Bought of *Date.....19....*

GOODALL & Co., Ltd

PROVISION MERCHANTS AND GROCERS

M.....

	s.	d.
1 lb. fresh butter	4	0
1 lb. bacon	3	8
2 lb. lump sugar @ 8d. per lb.	1	4
¼ lb. China tea @ 7s. 6d. per lb.	1	10½
¼ lb. Indian tea @ 8s. per lb.	2	0
1 tin of pears	2	9
1 tin of pineapple	2	6
½ lb. cheese	1	6
½ lb. biscuits	1	0
¼ lb. coffee	1	8
1 tin of salt		6
2 lb. flour	1	6
1 bottle of sauce	2	0
1 doz. cooking eggs	5	6
2-lb. jar marmalade	1	4
1 lb. honey	3	0

Composition Exercises

1. Re-tell the account of the shopping done by each of the characters in the piece you have just read. Use as many as possible of the words connected with each shop.

2. Describe a visit to some other shop not mentioned in the extract.

LESSON 31

Dress

MR. PRIESTLEY: I think it's your turn to speak to us today, Lucille, and I want you to talk about clothes. Then we will ask Pedro and Olaf to speak about men's clothes.

LUCILLE: I am very pleased to talk about clothes. They are something that I am really interested in. I like to have pretty dresses of the latest fashion and style, well-cut tailored costumes, nylon "undies,"[1] nylon stockings and well-made shoes.

In the morning I generally wear a blouse and skirt or a jumper and skirt, especially in winter. In spring or summer I like something lighter, and I wear a cotton or a linen frock and a hat to match. In the evenings I like to dress for dinner, especially if I am going out to a theatre or a dance. My favourite is a black evening dress, beautifully cut. With this dress I wear platinum and pearl ear-rings and a necklace of pearls.

For tennis I wear a short white linen dress, and for the seaside a beach dress.

PEDRO: I, too, like well-cut clothes, so I always go to a good tailor. When I want a new suit I go to his shop and look at the patterns or the rolls of cloth

[1] "undies" = underclothes (colloquial).

that he shows me, and I choose the one that I want. I prefer suits of dark brown or grey or blue. It pays to choose a good cloth for a suit; then it wears well and keeps its shape.

As I always go to the same tailor, he knows my measurements and doesn't need to take them again every time. But sometimes he measures me again just to make sure I haven't got fatter or thinner since my last suit.

I usually go for a fitting in about a week's time. Sometimes there are slight alterations to be made—the sleeve to be made a little shorter, the trouser-leg a little longer, the coat to be let out a little (if I have grown fatter) or taken in a little (if I have grown thinner) or a button to be moved half an inch or so. But often the fit is perfect, and the tailor can finish the suit without making any alterations at all.

In the evening I dress for dinner, generally in a dinner jacket, with black tie, but if I am going to a dance I wear full evening dress ("tails"), with a white tie.

OLAF: Well, to begin at the beginning; in the morning I take off my pyjamas—

HOB: Oh, that reminds me of the story of the famous big-game hunter. He was showing a charming young lady the skin of a lion that he had shot. "One night," he said, "I heard the roar of a lion; I jumped out of bed and shot it in my pyjamas."

"Good heavens," she said, "however did it get in your pyjamas?"

OLAF: To come back to what I was saying. I take off my pyjamas, have my bath, and then put on my vest, pants, shirt, collar and tie, socks, trousers, waistcoat (or sometimes a pullover) and jacket. When I go out in the winter I put on an overcoat or a raincoat, gloves and a hat, or sometimes, in the country, a cap. If it is very cold I sometimes wear a scarf round my neck. My clothes are not so expensive as Pedro's and I can usually get a good suit ready-made; this is considerably cheaper than having it made to measure.

HOB: I once knew a man who was so fat that the only ready-made thing that fitted him was a handkerchief.

OLAF: I like rough tweeds or a sports jacket and flannel trousers. My clothes don't keep their shape so well, perhaps, as Pedro's suits, and so my trousers have never as beautiful a crease as Pedro's, but they are fine for walking in the country, for climbing or for golf, and they wear for years without getting worn out.

I like a good strong pair of shoes for country wear and a lighter pair for town wear, and, as I always wear out the heels rather quickly, I usually ask the shoemaker to put iron tips on the heels of my country shoes and rubber tips on my town shoes.

HOB: I don't trouble much about clothes and I couldn't tell nylon from cotton, or a well-cut suit from a badly cut one; all I know is that women now wear ounces of clothes where they used to wear pounds—but they pay pounds for the ounces.

But your talk about clothes reminds me of a story. There was a fire in the middle of the night at a country house, and as some of the guests were standing outside watching the flames, another guest joined them. "There was no need for you people to get so excited," he said. "Now look at me; when I heard people shouting that the house was on fire I got out of bed, lit a cigarette, and went on calmly with my dressing; —in fact, when I had put my tie on, I thought it didn't match my shirt very well, so I took it off and put on another. I didn't lose my head at all. When there is danger I always keep calm, perfectly calm."

"That's good," said one of his friends, "but why haven't you put your trousers on?"

The Passive Infinitive

In Lesson 23 you had an explanation and examples of Active and Passive Voice. Examples of the Active form of the Infinitive are *to make*, *to let*, *to move*. The **Passive Infinitive** of these verbs is used in this lesson, e.g.

There are alterations *to be made*.

The sleeve needs *to be made* a little shorter, the coat *to be let* out or *to be taken* in. A button has *to be moved*.

EXERCISES

I. *Use the following in sentences:*

1. style. 2. costume. 3. blouse. 4. wear. 5. slipper. 6. pattern. 7. measurement. 8. alteration. 9. button. 10. skin. 11. raincoat. 12. scarf. 13. ready-made. 14. rough. 15. calm.

II. *Answer the following:*

1. What is a costume?
2. What are Lucille's stockings made of?
3. What does she generally wear in the morning (*a*) in winter, (*b*) in summer?
4. Describe Lucille's dress when she is going out to a theatre or dance.
5. Where does one wear (*a*) a necklace, (*b*) ear-rings, (*c*) socks, (*d*) gloves, (*e*) a cap, (*f*) a scarf?
6. Are shoes the same as slippers? What is the difference?
7. When Pedro goes to get a suit, what does the tailor show him?
8. Why does it pay to choose good cloth for a suit?
9. When must a suit be "let out", and when must it be "taken in"?
10. What is the difference in Pedro's clothes (*a*) when he is going to dinner, (*b*) when he is going to a dance?
11. What noise does a lion make?
12. What does Olaf generally wear?
13. When does he wear (*a*) a cap, (*b*) a raincoat, (*c*) a scarf?
14. What is the opposite of "a suit made to measure"?
15. How could you tell a pair of Olaf's trousers from a pair of Pedro's?
16. Make sentences to illustrate two meanings of *tip*.
17. What is (*a*) a man who makes shoes, (*b*) a man who makes clothes for men, (*c*) a man who shoots lions, (*d*) a visitor who is staying in your house, (*e*) a man who sells ear-rings, necklaces, etc.?
18. On page 217 Hob uses the word *pounds* with two meanings. Say what they are.

III. *Explain the following words or phrases and use each in a sentence:*

1. a cap *to match*. 2. I go for a *fitting*. 3. the coat is *let out* or *taken in*. 4. *the fit* is perfect. 5. "tails." 6. *ready-made*. 7. the clothes *keep their shape*. 8. my trousers haven't *so beautiful a crease* as Pedro's. 9. They *wear* for years without getting *worn out*. 10. I didn't *lose my head*.

Composition Exercises

1. Tell Hob's story of (*a*) the big-game hunter, (*b*) the fire at the country house.

2. Describe the clothes you are wearing now.

3. Write a conversation: "A visit to the tailor" (*or* dressmaker).

LESSON 32

Frieda's First Day in London

MR. PRIESTLEY AND ALL THE STUDENTS.

MR. PRIESTLEY: You are getting near the end of your year's work now and I think we want something rather different for our last lesson or two. Now suppose one or two of you give a short talk, or tell a little story or describe an adventure that happened to you. You can choose whatever you like; I want you to talk to the other students for about four or five minutes and then I will tell you what mistakes you made—if there were any—in grammar or construction or pronunciation.

Now who will speak to us at tomorrow's lesson? You will, Frieda? That's very good.

FRIEDA: I don't suppose I shall do it very well, but I could tell you about a little adventure that happened just after I came to England.

HOB: Oh! I can tell you of something that happened to me the first day I came to England.

OLAF: A funny family named Wiggins lives next door to me. There's Mr. Wiggins, a little fellow who gets blamed for everything; there's Mrs. Wiggins who does all the blaming; there's young Timothy Wiggins, and last, but not least, there are Grandma and Grandpa, Mrs. Wiggins' parents. I've written a little play about them. Could I read that to you?

MR. PRIESTLEY: That sounds splendid. So, at tomorrow's lesson Frieda can tell her adventure; the next day we will have Olaf's play, and then, the day after that, Hob will give us his story.

* * * *

The next day

FRIEDA: I shall never forget, as long as I live, the day when I first set foot in London. I had come from a quiet little town in Switzerland and I had never before lived in a big city, so London was a new world to me and I was dying to find out more about it for myself.

The general opinion abroad is that London has fog or rain, or both, every day of the year, but on the day that I arrived it was fine and warm, there was a bright sun and a cloudless sky. The next day was just as beautiful; there was a slight wind that gently moved the leaves on the trees, and you could smell the spring in the air. "Life is grand," I thought, as I took Anthony, the little boy of the house, for a walk in Kensington Gardens. It was a straight road and I found the way quite easily. When I got my first sight of the gardens the beauty of it all nearly took my breath away. The trees were just bursting into leaf, fresh and green and lovely, and there were beds of spring flowers, red and yellow and blue, in the beautiful, smooth grass under the trees.

People in light spring clothes were walking

about, and, to my surprise, they walked not only along the paths but also across the grass, and no one said a word to them about it. I had never seen such a thing before. We passed a pool in which ducks were swimming, a children's playground with crowds of happy children, a figure of Peter Pan[1] in bronze, more water with boats on it, and everywhere people—people whose language I could not understand.

Well, it was time for us to go home; but which way was it? We hurriedly turned down one path that I thought would take us back—and found ourselves in Hyde Park. My mind was quite confused now and I was rather frightened. I ran to the left and to the right and asked several old ladies for the way to Addison Road, but I found to my horror that I could not understand a single word they said in reply. I wandered on till I came to a big open place where I saw men standing on a chair, or on a platform, or on the ground speaking or preaching, and people of all kinds were listening or asking questions or making remarks and sometimes laughing at the speaker. Other groups were singing loud and earnestly. Of course, I could not understand a word and was greatly surprised, but now I know this is the famous Hyde Park meeting; there is perhaps nothing else like it in all the world.

Meanwhile, the sun had gone behind a cloud, I was terribly tired and wanted nothing in the

[1] Peter Pan is a character in a play of that name for children. It was written by Sir James Barrie (1860–1937).

world so much as to be at home. At last we got to the park gate at Marble Arch, but this was worse than ever; there were buses, high and fearfully red, motor cars, bicycles, people, and again in an endless line buses everywhere and people climbing in them or hurrying along, while I stood lost in the midst of them.

I was ready to cry, but there was little Anthony who had waited two hours for his tea. In despair I crossed the street on to an island, where I found a policeman. He was a head taller than any other man, and I took my last bit of courage in both hands[1] and said, "Please, sir, where is Addison Road?"[2] He began to explain, but when he saw that I couldn't understand he became helpless too. "Are you French?" he said. "No, Swiss," I replied, "but I speak French."

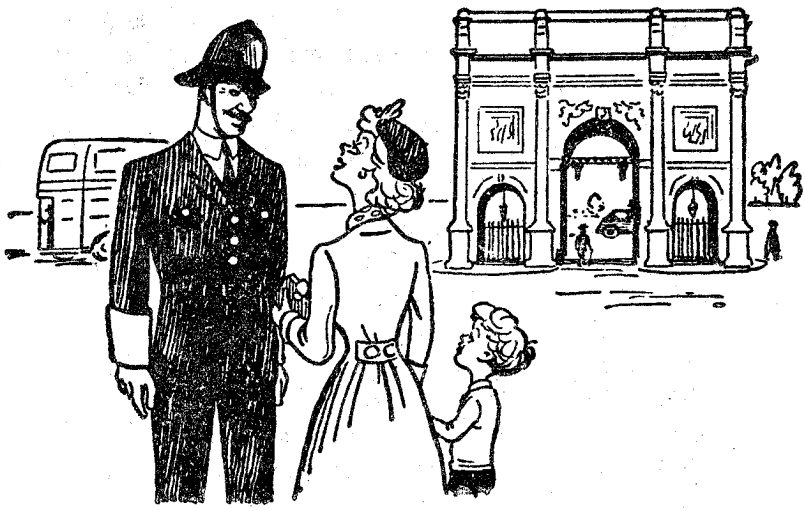
"Wait a moment. I learned French at school, *mais j'ai presque tout oublié. Prenez cette route, allez tout droit, et la onzième rue à gauche c'est Addison Road.*"[3] The French was bad and the pronunciation worse, but it was more beautiful to me then than all the words of all the poets. He smiled and then he raised his hand. How wonderful! The traffic stopped; even the red buses stood still and waited until I crossed the road. I soon found myself in streets and roads

[1] *To take your courage in both hands* is an idiom. It means to act as bravely as you can.

[2] It would have been better if Frieda had said, "Can you tell me the way to Addison Road, please?"

[3] "But I have almost forgotten it all. Take this road, go straight along, and the eleventh street on the left is Addison Road."

that I recognised again. Life was grand once more. The sun came out from behind the cloud and London was a beautiful city; but for me, the best thing in it was the blue policeman at Marble Arch.



EXERCISES

I. *Use the following in sentences:*

1. cloud
2. smooth
3. pool
4. horror
5. confused
6. path
7. to my surprise
8. slight
9. group
10. despair
11. wonderful
12. earnestly

II. *Write questions to which the following are answers:* You will find the following openings useful: How? How much? How many? Who? When? Did you? Have you? What? Where? Why? Which? What sort?

1. I had come from a quiet little town in Switzerland.
2. There was a bright sun and a cloudless sky.
3. I had never been in a big city before.
4. There was a slight wind that moved the trees.
5. Anthony, the little boy of the house, was with me.
6. The general opinion abroad is that English weather is always bad.
7. As I walked in the park I thought, "Life is grand."
8. The beauty of the gardens nearly took my breath away.
9. There were beds of flowers in the grass under the trees.
10. I had never seen such a thing before.
11. I passed a pool and a children's playground.
12. I ran to the left and to the right.
13. I asked several old ladies the way.
14. Because they couldn't understand my language.
15. There were ten children playing by the pool.
16. It was about five o'clock then.
17. The people were listening and asking questions.
18. Most of the buses were red.
19. Anthony had waited two hours for his tea.
20. The best thing in London was the big policeman.

III. *Show what difference (if any) there is in pronunciation and meaning between the words in each of the following groups. Put each word in a sentence.* All the words have been used in Book I or Book II.

1. wear, where, were
2. there, their
3. air, hair, her
4. buy, by
5. eye, I
6. and, hand
7. hour, our
8. know, no, now
9. its, it's
10. cloth, clothes

Composition Exercises

1. Tell this story in the 3rd person.
2. Write about an adventure that you have had.

LESSON 33

Olaf Reads His Play

OLAF: Here's my story about the Wiggins family:

THE PICNIC LUNCH

Mr. and Mrs. Wiggins are taking their son Timothy and Grandma and Grandpa out in the car for a picnic lunch.

MRS. WIGGINS: It's half-past twelve, James, and time we found somewhere to eat.

TIMOTHY: Oh, good! I am hungry.

GRANDMA: I could certainly do with a cup of tea.

MR. WIGGINS: Well, all keep your eyes open, and we'll see who can find the best place.

MRS. WIGGINS: James, look! There's a field on the left that will do nicely. Quick, stop the car by that gate.

(*The car stops*)

TIMOTHY: Oh, look, there are cows in the field.

GRANDMA: Cows! I'm not going to eat in a field with cows breathing down my neck.

GRANDPA: I expect there are a few bulls among them. And Nellie's got her red dress on; anything red makes 'em absolutely wild.

MRS. WIGGINS: Yes, you're right. That cow by the gate has a most unfriendly look on its face. Drive on, James.

(*The car moves on*)

TIMOTHY: But I'm hungry.

GRANDMA: It's time I had my cup of tea.

MR. WIGGINS: Don't worry, there are plenty of good places along the road.

GRANDPA: We're passing one of them now.

MRS. WIGGINS: James, stop quickly! Here's a nice stretch of grass.

(*The car stops*)

GRANDMA: No, no, this is no good. There's no shade at all. I can't have the sun beating down on me. We must look for a shady place.

MRS. WIGGINS: All right, drive on, James. We all want Grandma to enjoy her cup of tea.

GRANDPA: Even if it's bedtime before she has it.

(*The car moves on. A quarter of an hour later the car stops again*).

MR. WIGGINS: Well, how does this suit you, Grandma? There are woods on each side.

GRANDPA: No fear of getting sunburnt here.

MRS. WIGGINS: It's far too dark, James. Almost frightening. We might as well have lunch in our coal cellar. Drive on till we are clear of these trees.

(*The car moves on*)

GRANDPA: Now, let's see. We're looking for somewhere with no cows, no sun and no trees. Not too easy.

GRANDMA: When am I going to get my cup of tea? I wish I hadn't come.

MRS. WIGGINS: Now, don't worry, Grandma. We're coming to the end of the wood now. James, slow down. I can see just the right spot. Over there by the river. (*The car stops*).

GRANDPA: No, Nellie, not there. That ground's damp. You can tell by the greenness of the grass. Being up to the knees in water when I eat my lunch is not my idea of a good picnic.

(*The car moves on*)

TIMOTHY: But I want my dinner. I'm hungry.

GRANDPA: You'll have to wait, my boy. Anything damp and my rheumatism comes back.

GRANDMA: You and your rheumatism! It's nearly half-past one. One o'clock's the proper time for lunch; and then a nice cup o' tea after it.

MRS. WIGGINS: Now, just sit back and enjoy yourself, Grandma. Look at the nice scenery.

GRANDPA: A brick wall on one side, and a factory on the other.

TIMOTHY: I want my dinner. I'm hungry.

GRANDMA: Can't you stop the boy talking, Nellie? He's done nothing but complain ever since we started.

MRS. WIGGINS: James, James, stop! This field here. The very place we've been looking for.

GRANDMA: With a lovely big tree to keep the sun off.

GRANDPA: And it looks dry enough. Any dampness and my rheumatism will be back.

TIMOTHY: At last! At last!

(*The car stops.*)

MR. WIGGINS: I'll go and unstrap the picnic basket. It's in the back of the car.

GRANDMA: Now for a cup o' tea.

TIMOTHY: I say, look at all these flies coming towards us.

GRANDMA: They're all over the car.

MRS. WIGGINS: Where have they come from?

GRANDMA: I hope they don't bite.

TIMOTHY: Ow! Ow! They do!

GRANDMA: Oh, dear! We'll get bitten to death. I wish we weren't going to eat our lunch here.

MR. WIGGINS (*returning from the back of the car*): Don't worry. We're not!!

MRS. WIGGINS
GRANDMA
GRANDPA
TIMOTHY
} We're not? Not going to eat our lunch here?

MR. WIGGINS: No! We've forgotten to bring the picnic basket.

* * * *

MR. PRIESTLEY: Well done, Olaf. That was quite a good little play. I think we all want to hear more about the Wiggins family.

OLAF: I have written another play about them.

MR. PRIESTLEY: Good. You can read that to us in the next lesson. Hob, I'm sorry but I'm afraid we must leave your story, too, until then. I'm sure it will be interesting.[1]

HOB: It is!

MR. PRIESTLEY: But I want, now, to give you a piece of dictation on Olaf's play. Here it is:

Dictation

"Let's have a picnic lunch." This is easy to say and nice to think about. You imagine a beautiful green field with a big tree in the middle which gives some shade from the sun. All around is lovely scenery, and in the distance you can see the cows quietly eating the grass. After a meal of delicious sandwiches and raw fruit you can imagine lying in the warm sun, and perhaps getting a little sunburnt. Then as darkness comes you strap up your basket and drive happily home.

But it does not always happen like this. You must not forget that flies also like raw fruit, that green fields are sometimes damp fields, that rain may follow the sun, that peaceful cows may be unfriendly bulls, and that even careful men like Mr. Wiggins don't remember everything.

COMMENT

In Lesson 22 you had some examples of Colloquial English. In Lesson 33 there are a number of examples that illustrate some of the characteristics of colloquial conversation, e.g.

(1) Part of the sentence (the subject or quite often even the verb) is left out, e.g.

No fear of getting sunburned here (= There is no fear . . .).
The very place we've been looking for. This field here.

[1] Olaf and Hob give them to you in Book III.

Anything damp (= If I stand or sit on anything damp) and my rheumatism comes back.
Not too easy (= That will not be too easy).
Over there by the river.
No, Nellie, not there (= we do not want to stop there).
A brick wall on one side, and a factory on the other.
Quick, stop the car (= Be quick and . . .).

(2) Exclamatory sentences:

Oh! Good. Cows! I'm not going . . . . You and your rheumatism! At last! at last!

(3) The use of *do* and *is* to take the place of a complete verb:

They do (= They do bite).
We're not (= We're not going to eat our lunch here).

(4) *Conversational idioms:*

I *could do with* a cup of tea (= I want; I should like).
A field that *will do* nicely (= that will suit our purpose).
Now *let's see* (= let us consider what is required).
A few bulls among *'em*.
Anything red makes *'em* wild (= makes them wild).
You'll have to wait, *my boy*.
A nice cup o' tea (use of *nice*: *o'* for *of*).
Look at the nice scenery.
I say, look at these flies. (*I say* here has practically no meaning; it is just an exclamation that is used to draw attention to something, to express surprise, or just to open a conversation.)

You will notice, too, that the sentences are shorter than those used in other parts of the book.

PRONUNCIATION DRILL

[i:]	[i]	[ɔ]	[ɔ:]	[ʌ]	[ə:]
lean	**liquid**	**socks**	**sort**	**duck**	**burst**
bean	**syringe**	**watch**	**raw**	**drunk**	**worth**
breathe	[u:]	**wander**	**sore**	**stomach**	**earnest**
leaf	**wound**	**horror**	**sauce**	**tongue**	**circus**
preach	**fruiterer**	**bronze**	**salt**	**thorough**	**absurd**
meanwhile	**goose**	**cough**	**quart**	**onion**	**surgery**

[u]	[ei]	[ou]	[au]	[ɔi]	[εə]
put	**gain**	**stone**	**loud**	**joint**	**pear**
full	**famous**	**hosier**	**pouch**	**poison**	**dairy**
look	**ache**	**loaf**	**bow**	**annoy**	**care**
good	**flavour**	**boat**	**powder**	**avoid**	**wear**
could	**bracelet**	**grocer**	**ounce**	**point**	**hair**
woman	**weigh**	**brooch**	**pound**	**loyal**	**their**

EXERCISES

I. *Use the following words in sentences:*

1. field
2. neck
3. wild
4. worry
5. sunburnt
6. cellar
7. damp
8. knees
9. scenery
10. factory
11. strap
12. basket

II. *Put in the missing prepositions:*

1. I could certainly do — a cup of tea.
2. There's a field — the left; but there are cows — the field.
3. I expect there are a few bulls — those cows.
4. The cow — the gate has an unfriendly look — its face.
5. There are plenty of good places — this road.
6. I can't have the sun beating down — me; we must look — a shady place.
7. We are looking — somewhere — no cows, no sun and no trees.

8. We are coming — the end — the wood.
9. You can tell it is damp — the greenness — the grass.
10. Look — all these flies coming — us.

III. *Put in question phrases:*

1. It's half-past twelve, — — ?
2. You could do with a cup of tea, — — ?
3. That field will be all right, — — ?
4. You've had a cup of tea, — — ?
5. You haven't had dinner yet, — — ?
6. You didn't see that bull, — — ?
7. There's no shade at all here, — — ?
8. We are looking for a place for lunch, — — ?
9. Timothy will have to wait, — — ?
10. The basket is in the back of the car, — — ?
11. James can unstrap the basket, — — ?
12. James didn't unstrap the basket, — — ?
13. Those flies don't bite, — — ?
14. Those flies won't bite, — — ?
15. The flies didn't bite, — — ?
16. You haven't forgotten the basket, James — — ?

IV. *Explain the words or phrases in italics:*

1. "Well, all *keep your eyes open*."
2. "I could *do with* a cup of tea."
3. "This field *will do* nicely."
4. "Drive on until we *are clear of* the trees."
5. "*Unstrap* the basket."
6. "The *very place* we've been looking for."
7. "The sun *beating down* on me."
8. "A nice *stretch* of grass."

V. *Tell or write the story of:*

(*a*) The Picnic Lunch.

EXAMINATION PAPER NO. 3

I. *Turn the following from Active to Passive:*

1. Susan closes the window. 2. Lucille drives the car. 3. We are eating cake. 4. The postman will bring the letters. 5. The guard waves the flag. 6. Somebody made this plate in 1760. 7. You must use a dictionary. 8. That dog will bite the postman. 9. Shakespeare wrote many plays. 10. Do you understand the questions?

II. (1) *Write out the Past Continuous Tense (Affirmative, Interrogative and Negative) of* to write.

(2) *Write out the Future Perfect Tense (Affirmative, Interrogative and Negative) of* to drive.

(3) *Write out the Past Perfect Tense (Affirmative, Interrogative and Negative) of* to teach.

III. *Re-write the following, making all nouns and pronouns masculine where possible, and putting all the verbs in the past tense:*

A small girl lives with her mother and her aunt. Every day she goes along the road to play with the daughter of the doctor. The two girls play many games. Sometimes they are great actresses, sometimes famous heroines or great ladies. At other times they cross the fields to the farm and watch the ducks and hens and cows eating their food.

IV. *Answer the following questions:*

How many: 1. pennies in a shilling? 2. shillings in £1? 3. ounces in a pound? 4. hundredweights in a ton? 5. inches in a foot? 6. feet in a yard? 7. yards in a mile? 8. pints in a quart?

9. What is usually bought by the ton?
10. What is the weight in stones and pounds of someone who weighs 148 lbs.?

V. *Fill in the blanks with the correct word from this list:*

enjoyed; black; fit; whole; caught; cat; mind; lots; a; home; once; all; company; doubt; fail.

— upon a time there was — dog called Jock. He was — in colour, and there is no — that he was a handsome dog. He kept — by taking — of exercise, and sometimes he was out for the — day trying to catch a rabbit. He never — one, but he didn't —, because there was always a good meal waiting at —. Jock liked — the other animals who lived near, but every day without — he visited his best friend, Sally, Mr. Priestley's —. He was very glad of Sally's —, and Sally — his visits too.

VI. *Name one thing you can buy at:*

1. a dairy. 2. a grocer's. 3. a newsagent's. 4. a stationer's. 5. a station booking-office.

Where would you go to buy:

6. a bottle of medicine. 7. a packet of cigarettes. 8. a loaf of bread. 9. a ring. 10. a cabbage?

VII. *Put in question phrases:*

1. You won't drop it, — —?
2. There are no bulls here, — —?
3. It's time for dinner, — —?
4. You can do this, — —?
5. The flies didn't bite, — —?
6. Hob has done his work, — —?
7. Jock didn't visit Sally, — —?
8. Grandpa was a grocer, — —?
9. We are working hard, — —?
10. This is nearly the end, — —?

VIII. *Put the following sentences into the present tense:*

1. Jan often looked at Frieda.
2. Mr. Wiggins bought a new car.
3. He wrote a letter, but forgot to put the stamp on.
4. The grocer weighed the butter, and I watched him.
5. The teacher came in and saw that the boys were working hard.

Put the following sentences into the future tense:

6. He went to London in April.
7. Mr. Wiggins carries the picnic basket.
8. Lucille drove the car.
9. The cat tried to catch a mouse.
10. The mouse ran away.

IX. *Put the following words and phrases into sentences of your own:*

1. proud. 2. pardon. 3. recognise. 4. bunch. 5. market. 6. abroad. 7. all the time. 8. looking forward. 9. nothing in between. 10. fault. 11. landlady. 12. beside. 13. job. 14. strict. 15. much better. 16. all over the place. 17. scenery. 18. for a change. 19. pain. 20. patient (*noun*).

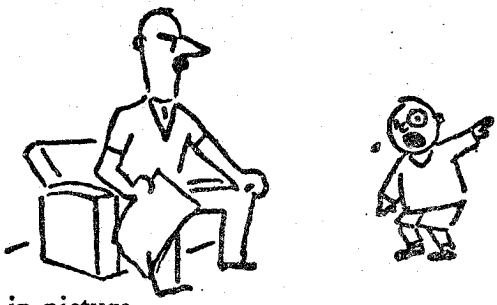
X. *Write down what part of speech the word in italics is:*

1. We went for a *ride*. 2. I can *ride* a horse. 3. That car *costs* four hundred pounds. 4. I *talk* too much. 5. Hob gave an interesting *talk*. 6. Susan *burned* the toast. 7. The driver had a bad *burn* on his arm. 8. I had many *presents* for my birthday. 9. The *present* year is 1955. 10. Hob likes to wear a *paper* hat. 11. I am writing on *paper*. 12. These are good *paint* brushes. 13. He *painted* very well. 14. Jock will jump *through* the window. 15. This is a *through* train to Brighton.

XI. *Re-write the sentences of Ex. X in the Negative.*

XII. *Look at these pictures and then answer the following questions:*

A Black Eye[1] or Two



(1)

1. What people do you see in picture No. 1?
2. What relation do you think the man is to the boy?
3. Who has got a black eye? How do you think he got it?
4. What do you think he is saying to his father?
5. Why is he pointing with his finger?
6. Do you think it was a small boy or a big boy who had given him the black eye? (Picture No. 3 may help you to give the answer.)
7. In picture No. 2, the father looks angry. Where do you think he is going? What for?
8. He's come back now. What is he doing?
9. Who has a black eye now?
10. What do you think has happened?

(2)

(3)

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Now tell (or write) the story of A Black Eye or Two.

[1] If someone hits you hard on the eye, you get a "black eye."

PRONOUNCING VOCABULARY OF ESSENTIAL ENGLISH BOOK II

Each student should get a small notebook, mark it out into sections alphabetically and, when he meets a new word, he should write it down in the proper section and add the translation.

able ['eibl]
abroad [ə'brɔːd]
absent ['æbsənt]
absent-minded ['æbsənt 'maindid]
absolutely ['æbsəluːtli]
absurd [əb'səːd]
accident ['æksidənt]
according [ə'kɔːdiŋ]
account (n.) [ə'kaunt]
ache [eik]
across [ə'krɔs]
actor ['æktə]
actress ['æktris]
addition [ə'diʃn]
adventure [əd'ventʃə]
aerodrome ['ɛərədroum]
afraid [ə'freid]
afterwards ['ɑːftəwədz]
against [ə'genst]
agent ['eidʒənt]
allow [ə'lau]
along [ə'lɔŋ]
alter ['ɔːltə]
alteration [ɔːltə'reiʃn]
amount [ə'maunt]
anxiety [æŋ'zaiəti]
anxious ['æŋ(k)ʃəs]
apologise [ə'pɔlədʒaiz]
appetite ['æpitait]
apply [ə'plai]
appointment [ə'pɔintmənt]
apricot ['eiprikɔt]
arithmetic [ə'riθmətik]
armchair ['ɑːm'tʃɛə]
army ['ɑːmi]
around [ə'raund]
arrange [ə'reindʒ]
arrest [ə'rest]
ashes ['æʃiz]
astonishment [əs'tɔniʃmənt]
attention [ə'tenʃn]
audience ['ɔːdiəns]
aunt [ɑːnt]
awake [ə'weik]

backwards ['bækwədz]
bad-tempered ['bæd'tempəd]
bag [bæg]
bake [beik]
balloon [bə'luːn]
bank [bæŋk]
barn [bɑːn]
basket ['bɑːskit]
bathroom ['bɑːθruː(:)m]
battleship ['bætlʃip]
bay [bei]
beach [biːtʃ]
bean [biːn]
beard [biəd]
beat [biːt]
become [bi'kʌm]
bedroom ['bedru(:)m]
beer [biə]
beg [beg]
behave [bi'heiv]
behaviour [bi'heivjə]
bell [bel]
belong [bi'lɔŋ]
belt [belt]
beside [bi'said]
besides [bi'saidz]
beyond [bi'jɔnd]
biscuit ['biskit]
bit (n.) [bit]
bite [bait]
blame [bleim]
blanket ['blæŋkit]
blaze [bleiz]
blind [blaind]
blouse [blauz]
blow [blou]
blunt [blʌnt]
blush [blʌʃ]
boarding-school ['bɔːdiŋskuːl]
boat [bout]
bone [boun]
book (v.) [buk]
bookcase ['bukkeis]
booking-office ['bukiŋ ɔfis]
bookstall ['bukstɔːl]
borrow ['bɔrou]

bottle ['bɔtl]
bowl [boul]
box-office
['bɔks ɔfis]
bracelet ['breislit]
braces ['breisiz]
brains [breinz]
brandy ['brændi]
brass [brɑ:s]
break [breik]
breath [breθ]
breathe [bri:ð]
brick [brik]
bridge [bridʒ]
bronze [brɔnz]
brooch [broutʃ]
build [bild]
bull [bul]
bun [bʌn]
bunch [bʌn(t)ʃ]
bundle [bʌndl]
burst [bə:st]
bury ['beri]
business ['biznis]
butcher ['butʃə]

café ['kæfi]
calf [kɑ:f]
call [kɔ:l]
calm [kɑ:m]
can (n.) [kæn]
candle ['kændl]
cap [kæp]
card [kɑ:d]
cargo ['kɑ:gou]
carol ['kær(ə)l]
carpet ['kɑ:pit]
carriage ['kæridʒ]
carve [kɑ:v]
case [keis]
catch [kætʃ]
cattle ['kætl]
ceiling ['si:liŋ]
cellar ['selə]
cent [sent]
ceremony ['seriməni]
chain [tʃein]
chance [tʃɑ:ns]
charge [tʃɑ:dʒ]
charming ['tʃɑ:miŋ]
chat [tʃæt]
cheerful ['tʃiəful]
chemist ['kemist]
cheque [tʃek]
chest [tʃest]
chief [tʃi:f]
chips [tʃips]
chop *n* [tʃɔp]
church [tʃə:tʃ]
circle ['sə:kl]
circular ['sə:kjulə]
city ['siti]
clergyman
['klə:dʒimən]
clerk [klɑ:k]
cliff [klif]
clockwork
['klɔkwə:k]
close (adj.) [klous]
club [klʌb]
coal [koul]
coast [koust]
coat [kout]
cocoa ['koukou]
coin [kɔin]
coke [kouk]
collar ['kɔlə]
collar-stud
['kɔləstʌd]
collect [kə'lekt]
collection [kə'lekʃn]
college ['kɔlidʒ]
comb [koum]
company ['kʌmpəni]
compare [kəm'pɛə]
compartment
[kəm'pɑ:tmənt]
complain [kəm'plein]
complete (v.)
[kəm'pli:t]
composer
[kəm'pouzə]
concert ['kɔnsət]
confectioner
[kən'fekʃənə]
confused
[kən'fju:zd]
congregation
[kɔŋgri'geiʃn]
considerably
[kən'sidərəbli]
consulting-room
[kən'sʌltiŋru(:)m]
continental
[kɔnti'nentl]
continue [kən'tinju:]
copper ['kɔpə]
copy ['kɔpi]
cornflakes
['kɔ:nfleiks]
costume ['kɔstju:m]
cottage ['kɔtidʒ]
cotton ['kɔtn]
cough [kɔf]
counter ['kauntə]
county ['kaunti]
courage ['kʌridʒ]
court [kɔ:t]
cousin ['kʌzn]
cover ['kʌvə]
coward ['kauəd]
cowardice ['kauədis]

crash [kræʃ]
crease [kriːs]
crew [kruː]
crop [krɔp]
crowd [kraud]
cure [kjuə]
curious ['kjuəriəs]
curtain ['kəːtn]
custard ['kʌstəd]
custom ['kʌstəm]
customer ['kʌstəmə]
customs ['kʌstəmz]
cutlery ['kʌtlərî]

dairy ['dɛəri]
damage ['dæmidʒ]
damp [dæmp]
danger ['deindʒə]
dare [dɛə]
deaf [def]
deal [diːl]
death [deθ]
decide [di'said]
decorate ['dekəreit]
deer [diə]
dentist ['dentist]
department [di'pɑːtmənt]
despair [dis'pɛə]
detective [di'tektiv]
determination [ditəːmin'eiʃn]
determine [di'təːmin]
diamond ['daiəmənd]
dictionary ['dikʃənri]
die [dai]
dining-car ['dainiŋ kɑː]
direct [di'rekt] [dai'rekt]
direction [di'rekʃən]
dish [diʃ]
disobedient [disə'biːdjənt]
disobey [disə'bei]
distinction [distiŋkʃn]
district ['distrikt]
divide [di'vaid]
doer [duə]
doll [dɔl]
dollar ['dɔlə]
doubt [daut]
downstairs ['daun'stɛəz]
dozen ['dʌzn]
drake [dreik]
drawer [drɔː]
dressing-gown ['dresiŋgaun]
drill [dril]
drop [drɔp]
drunk [drʌŋk]
duck [dʌk]
due [djuː]
during ['djuəriŋ]
duty ['djuːti]
dying ['daiiŋ]

earn [əːn]
earnestly ['əːnistli]
east [iːst]
Easter ['iːstə]
effort ['efət]
eiderdown ['aidədaun]
electric [i'lektrik]
elephant ['elifənt]
emerald ['emərəld]
empire ['empaiə]
empty ['empti]
endorse [in'dɔːs]
enemy ['enəmi]
engine ['endʒin]
engineer [endʒi'niə]
enormous [i'nɔːməs]
envelope ['enviloup]
equal ['iːkwəl]
equipment [i'kwipmənt]
esquire [is kwaiə]
essay ['esei]
everlasting [evə'lɑːstiŋ]
evidence ['evidəns]
examination [igzæmi'neiʃn]
excellent ['eksələnt]
excited [ik'saitid]
excuse (v.) [iks'kjuːz]
existence [ig'zistəns]
explanation [eksplə'neiʃn]
express [iks'pres]
expression [iks'preʃən]

fact [fækt]
factory ['fæktəri]
fade [feid]
fail [feil]
failure ['feiljə]
fairy ['fɛəri]
faithfully ['feiθfuli]
false [fɔːls]
familiar [fə'miljə]
famous ['feiməs]

farewell ['fɛə'wel]
farthing ['fɑːðiŋ]
fashion ['fæʃn]
fasten ['fɑːsn]
fault [fɔːlt]
favourite ['feivərit]
fear [fiə]
fearfully ['fiəfuli]
fiddle ['fidl]
fill [fil]
finally ['fainəli]
fireplace ['faiəpleis]
firm (adj.) [fəːm]
firm (n.) [fəːm]
fisherman ['fiʃəmən]
fishmonger ['fiʃmʌŋgə]
fit [fit]
flag [flæg]
flame [fleim]
flannel ['flænl]
flat (adj.) [flæt]
flat (n.) [flæt]
flavour ['fleivə]
fleet [fliːt]
flesh [fleʃ]
flock [flɔk]
floor [flɔː]
fool [fuːl]
foolish ['fuːliʃ]
fork [fɔːk]
fortune ['fɔːtʃən]
freedom ['friːdəm]
freeze [friːz]
frequently ['friːkwəntli]
fried [fraid]
frightened ['fraitnd]
frock [frɔk]
frosty ['frɔsti]
fruiterer ['fruːtərə]
furnish ['fəːniʃ]
furniture ['fəːnitʃə]

gain [gein]
gallon ['gæln]
game [geim]
gander ['gændə]
gas [gæs]
gather ['gæðə]
gentleman ['dʒentlmən]
ghost [goust]
glass [glɑːs]
glasses ['glɑːsiz]
glorious ['glɔːriəs]
glory ['glɔːri]
gloves [glʌvz]
golf [gɔlf]
goods [gudz]
goose [guːs]
government ['gʌvənmənt]
grammar ['græmə]
gramophone ['græməfoun]
grand [grænd]
grandfather ['græn(d)fɑːðə]
grandmother ['græn(d)mʌðə]
grapes [greips]
greet [griːt]
grind [graind]
grocer ['grousə]
groceries ['grousəriz]
group [gruːp]
grow [grou]
guard [gɑːd]
guest [gest]
guide [gaid]
gum [gʌm]
gun [gʌn]

half-crown ['hɑːf'kraun]
halfpence ['heipəns]
halfpenny ['heipni]
hall [hɔːl]
ham [hæm]
handkerchief ['hæŋkətʃiːf]
handle ['hændl]
hang [hæŋ]
hat [hæt]
headache ['hedeik]
headmaster ['hed'mɑːstə]
health [helθ]
heat [hiːt]
heel [hiːl]
height [hait]
herd [həːd]
hero ['hiərou]
heroine ['herouin]
herring ['heriŋ]
hers [həːz]
herself [həː'self]
himself [him'self]
historical [his'tɔrikl]
hollow ['hɔlou]
holly ['hɔli]
honey ['hʌni]
honour ['ɔnə]
horror ['hɔrə]
hospital ['hɔspitl]
hostess ['houstis]
however [hau'evə]
hundredweight ['hʌndrədweit]

hung [hʌŋ]
hunt [hʌnt]
hurry ['hʌri]

illustrate ['iləstreit]
imaginary
[i'mædʒinəri]
imagine [i'mædʒin]
important
[im'pɔ:tənt]
impossible
[im'pɔsibl]
impression
[im'preʃn]
indeed [in'di:d]
information
[infə'meiʃn]
injection [in'dʒekʃn]
insect ['insekt]
inside ['in'said]
instance ['instəns]
instrument
['instrumənt]
insurance
[in'ʃuərəns]
insure [in'ʃuə]
intend [in'tend]
intention [in'tenʃn]
introduce
[intrə'dju:s]
iron ['aiən]
itself [it'self]

jacket ['dʒækit]
jam [dʒæm]
jeweller ['dʒu:ələ]
jewellery ['dʒu:əlri]
job [dʒɔb]
join [dʒɔin]
joint [dʒɔint]
journey ['dʒə:ni]
jug [dʒʌg]
jump [dʒʌmp]
jumper ['dʒʌmpə]

keep [ki:p]
kept [kept]
kettle ['ketl]
key [ki:]
kill [kil]
kipper ['kipə]
knee [ni:]
knife [naif]
knight [nait]
knock [nɔk]

label ['leibl]
lamb [læm]
lamp [læmp]
lamp-shade
['læmp ʃeid]
land [lænd]
landlady ['lændleidi]
lavatory ['lævətri]
lawn [lɔ:n]
lay [lei]
leaf [li:f]
lean [li:n]
lend [lend]
lift [lift]
linen ['linen]
lion ['læiən]
lipstick ['lipstik]
liquid ['likwid]
list [list]
load (v.) [loud]
loaf [louf]
loan [loun]
lose [lu:z]
lost [lɔst]
loud [laud]
loyal ['lɔiəl]
luck [lʌk]
luggage ['lʌgidʒ]

magazine
[mægə'zi:n]
maid [meid]
mail [meil]
manner ['mænə]
march (v.) [mɑ:tʃ]
mare [mɛə]
mark (n.) [mɑ:k]
market ['mɑ:kit]
marry ['mæri]
mat [mæt]
match (n.) [mætʃ]
measurement
['meʒəmənt]
measure ['meʒə]
meat [mi:t]
medicine ['medsin]
member ['membə]
mention ['menʃn]
mess [mes]
metric ['metrik]
mice [mais]
midst [midst]
mill [mil]
mince [mins]
mine [main]
mirror ['mirə]
miserable ['mizrəbl]
mistletoe ['misltou]
mix [miks]
mixture ['mikstʃə]
moment ['moumənt]
mouse [maus]
multiplication
[mʌltipli'keiʃn]

multiply ['mʌltiplai]
mummy ['mʌmi]
murmur ['mə:mə]
myself [mai'self]

nasty ['nɑ:sti]
nation ['neiʃn]
naturally
['nætʃr(ə)li]
neck [nek]
necklace ['neklis]
negro ['ni:grou]
nephew ['nevju:]
nevertheless
['nevəðə'les]
new-laid ['nju:leid]
['nju:'leid]
newsagent
['nju:zeidʒənt]
niece [ni:s]
nonsense ['nɔnsəns]
non-smoker
['non'smoukə]
normal ['nɔ:ml]
north [nɔ:θ]
nowadays
['nauədeiz]
nut [nʌt]
nylon ['nailɔn]

obedience
[ou'bi:djəns]
obedient
[ə'bi:djənt]
obey [ə'bei]
occasion [ə'keiʒn]
office ['ɔfis]
oil-painting
['ɔil'peintiŋ]
omelette ['ɔmlit]
oneself [wʌn'self]
onion ['ʌnjən]
operation ['ɔpə'reiʃn]
opinion [ə'pinjən]
optimist ['ɔptimist]
orange ['ɔrindʒ]
order (v.) ['ɔ:də]
origin ['ɔridʒin]
otherwise
['ʌðəwaiz]
ounce [auns]
ours [auəz]
ourselves
[auə'selvz]
outfitter ['autfitə]
owing ['ouiŋ]
ox [ɔks]
oxen ['ɔks(ə)n]

pack (n.) [pæk]
pack (v.) [pæk]
packet ['pækit]
pain [pein]
pair [pɛə]
pants [pænts]
parallel ['pærəlel]
parcel ['pɑ:sl]
pardon ['pɑ:dn]
parents ['pɛərənts]
park [pɑ:k]
parrot ['pærət]
pass [pɑ:s]
pastries ['peistriz]
pat [pæt]
path [pɑ:θ]
pattern ['pætən]
payee [pei'i:]
peace [pi:s]
peach [pi:tʃ]
pear [pɛə]
pearl [pə:l]
pence [pens]
penny ['peni]
perfectly ['pə:fiktli]
period ['piəriəd]
permission
[pə'miʃn]
permit (v.) [pə'mit]
persuade [pə'sweid]
pessimistic
[pesi'mistik]
petrol ['petrəl]
'phone [foun]
pickles ['piklz]
picnic ['piknik]
pie [pai]
pineapple
['painæpl]
pint [paint]
plain [plein]
plan [plæn]
platform ['plætfɔ:m]
platinum
['plætinəm]
playfellow
['pleifelou]
pleasure ['pleʒə]
plenty ['plenti]
pocket-knife
['pɔkitnaif]
poison ['pɔizn]
poke [pouk]
policeman
[pə'li:smən]
polish ['pɔliʃ]
pond [pɔnd]
pool [pu:l]
popular ['pɔpjulə]
pork [pɔ:k]
porridge ['pɔridʒ]

postage ['poustidʒ]
postcard
['pous(t)kɑ:d]
postman
['pous(t)mən]
post office
['poust ɔfis]
pouch [pautʃ]
powder ['paudə]
practically
['præktikli]
practice ['præktis]
practise ['præktis]
praise [preiz]
preach [pri:tʃ]
prefer [pri'fə:]
presence ['prezns]
present (adj.)
['presnt]
presume [pri'zju:m]
pretend [pri'tend]
prevent [pri'vent]
prick [prik]
prince [prins]
princess [prin'ses]
principal ['prinsipl]
print [print]
prisoner ['prizənə]
prize [praiz]
probably ['prɔbəbli]
professional
[prə'feʃnl]
professor [prə'fesə]
programme
['prougræm]
promise ['prɔmis]
properly [prɔpəli]
property ['prɔpəti]
protect [prou'tekt]
prove [pru:v]
proverb ['prɔvə:b]
provide [prə'vaid]
pudding ['pudiŋ]
pullover ['pulouvə]
pulse [pʌls]
pump [pʌmp]
pupil ['pju:pl]
puzzle ['pʌzl]
pyjamas
[pə'dʒɑ:məz]
[pi'dʒɑ:məz]

quality ['kwɔliti]
quantity ['kwɔntiti]
quart [kwɔ:t]

race [reis]
radio ['reidiou]
railways ['reilweiz]
raise [reiz]
rang [ræŋ]
raw [rɔ:]
realize ['riəlaiz]
receive [ri'si:v]
recognize
['rekəgnaiz]
record (n.) ['rekɔ:d]
refer [ri'fə:]
reference
['refr(ə)ns]
reflect [ri'flekt]
reflection
[ri'flekʃn]
refreshment
[ri'freʃmənt]
refrigerator
[ri'fridʒəreitə]
refuse (v.)
[ri'fju:z]
regards [ri'gɑ:dz]
regiment
['redʒimənt]
regret [ri'gret]
relation [ri'leiʃn]
remain [ri'mein]
remark [ri'mɑ:k]
repair [ri'pεə]
reply [ri'plai]
represent
[repri'zent]
respect [ris'pekt]
rest [rest]
restaurant
['rest(ə)rɑ̃]*
result [ri'zʌlt]
retail ['ri:teil]
retire [ri'taiə]
return [ri'tə:n]
reverend
['revrənd]
rid [rid]
ring [riŋ]
risk [risk]
rival ['raivl]
rivalry ['raivlri]
road [roud]
roar [rɔ:]
rob [rɔb]
robbery ['rɔbəri]
robin ['rɔbin]
roll (n.) [roul]
roll (v.) [roul]
roof [ru:f]
rose (n.) [rouz]
royal ['rɔiəl]
rub [rʌb]
rubber ['rʌbə]
ruby ['ru:bi]
rule [ru:l]

* ɑ̃ = The nasal vowel as in French.

sack [sæk]
sailor ['seilə]
salad ['sæləd]
salmon ['sæmən]
salty ['sɔ:lti]
sandwich ['sænwidʒ]
['sænwitʃ]
sapphire ['sæfaiə]
sausage ['sɔsidʒ]
save [seiv]
scarf [skɑ:f]
scenery ['si:nəri]
scissors ['sizəz]
secretary ['sekrətri]
separate (v.)
['sepəreit]
separate (adj.)
['sepərit] ['seprit]
serious ['siəriəs]
several ['sevrəl]
severe [si'viə]
shake [ʃeik]
shape [ʃeip]
sharp [ʃɑ:p]
shave [ʃeiv]
sheet [ʃi:t]
shirt [ʃə:t]
shook [ʃuk]
shoot [ʃu:t]
shopping ['ʃɔpiŋ]
shout [ʃaut]
sideboard ['saidbɔ:d]
sign [sain]
signal ['signl]
silly ['sili]
silver ['silvə]
similar ['similə]
sincerely [sin'siəli]
single ['siŋgl]
situation
[sitju'eiʃən]
size [saiz]
skin [skin]
skirt [skə:t]
slang [slæŋ]
sleeve [sli:v]
slight [slait]
slippers ['slipəz]
smile [smail]
smooth [smu:ð]
snake [sneik]
snow [snou]
soap [soup]
sociable ['souʃəbl]
socks [sɔks]
soldier ['souldʒə]
solid ['sɔlid]
sore [sɔ:]
sort [sɔ:t]
sovereign ['sɔvrin]
spare [spɛə]
specially ['speʃəli]
speck [spek]
spend [spend]
spit [spit]
splendid ['splendid]
sports [spɔ:ts]
spot [spɔt]
square [skwɛə]
staff [stɑ:f]
stairs [stɛəz]
stamp [stæmp]
start [stɑ:t]
state [steit]
stationer ['steiʃnə]
station-master
['steiʃn mɑ:stə]
steal [sti:l]
steak [steik]
stewed ['stju:d]
stir [stə:]
stomach ['stʌmək]
stone [stoun]
stove [stouv]
straight [streit]
straightforward
[streit'fɔ:wəd]
strange [streindʒ]
strict [strikt]
string [striŋ]
substance
['sʌbstəns]
subtract [səb'trækt]
subtraction
[səb'trækʃn]
successful
[sək'sesful]
suddenly ['sʌdnli]
suffer ['sʌfə]
suggestion
[sə'dʒestʃn]
suitcase ['sju:t keis]
sum [sʌm]
sunburnt ['sʌnbə:nt]
sunset ['sʌnset]
supply [sə'plai]
surface ['sə:fis]
surgery
['sə:dʒ(ə)ri]
surname ['sə:neim]
surroundings
[sə'raundiŋz]
swarm [swɔ:m]
sweets [swi:ts]
syringe ['sirindʒ]
system ['sistim]

tablet ['tæblit]
team [ti:m]
tears [tiəz]
teeth [ti:θ]
telegram ['teligræm]
television [teli'viʒn]

temperature ['tempritʃə]
tend [tend]
tender ['tendə]
test [test]
text-book ['tekst buk]
theirs [ðɛəz]
themselves [ðem'selvz]
therefore ['ðɛəfɔ:]
thief [θi:f]
thorough ['θʌrə]
though [ðou]
throat [θrout]
tie (v.) [tai]
tie (n.) [tai]
tight [tait]
timetable ['taimteibl]
tin [tin]
tip [tip]
title ['taitl]
tobacconist [tə'bækənist]
tomato [tə'mɑ:tou]*
ton [tʌn]
tongue [tʌŋ]
tooth [tu:θ]
toothache ['tu:θeik]
toothbrush ['tu:θbrʌʃ]
torn [tɔ:n]
touch [tʌtʃ]
towards [tə'wɔ:dz]
traffic ['træfik]
travel ['trævl]
triangle ['traiæŋgl]
triangular [trai'æŋgjulə]

* American [tə'meitou]

trouble ['trʌbl]
trousers ['trauzəz]
truck [trʌk]
trunk [trʌŋk]
truth [tru:θ]
turkey ['tə:ki]
twist [twist]

uneasy ['ʌn'i:zi]
unfriendly ['ʌn'frendli]
unit ['ju:nit]
unsteadily ['ʌn'stedili]
upstairs ['ʌp'stɛəz]

valley ['væli]
value ['vælju:]
van [væn]
veal [vi:l]
velvet ['velvit]
vest [vest]
village ['vilidʒ]
visit ['visit]
visitor ['visitə]

wagon ['wæg(ə)n]
waistcoat ['weiskout]
waiting-room ['weitiŋ ru(:)m]
wake [weik]
wander ['wɔndə]
waste [weist]
watchmaker ['wɔtʃmeikə]
water-colours ['wɔ:təkʌləz]

wave [weiv]
week-end ['wi:k'end]
weigh [wei]
weight [weit]
welcome ['welkəm]
west [west]
whatever [wɔt'evə]
wheel (n.) [wi:l]
whenever [wen'evə]
wherever [wɛər'evə]
whether ['weðə]
whichever [witʃ'evə]
whistle ['wisl]
whoever [hu:'evə]
wholesale ['houlseil]
whose [hu:z]
widower ['widouə]
wild [waild]
willing ['wiliŋ]
willingness ['wiliŋnis]
win [win]
wind (n.) [wind]
windmill ['winmil]
wisdom ['wizdəm]
wish [wiʃ]
wolf [wulf]
woollen ['wulən]
worn [wɔ:n]
wound (n.) [wu:nd]
wrap [ræp]

yard [jɑ:d]
yours [jɔ:z]
yourself [jɔ:'self]

INDEX

a, an, 193, 196
Active Voice, 157
animals (and meat), 59

behave (related words), 57
Christmas Carol, 97
" Cockles and Mussels," 79
Colloquial English, 230
Crossword Puzzles, 81, 106, 121, 162

Emphasising Pronouns, 46–9
Examination Papers, 70, 146, 234
for and *since*, 169
Future Tense, 82
Future Tense, Continuous, 107
Future Tense, Passive, 159
Future Tense, Perfect, 172

Gender, 142
Glory (related words), 58
going to, 86

help, 50

Idiomatic Expressions, 14
idioms, 109
in-laws, 14
insure (related words), 57

lay, 204
letters, address, 99
complimentary close, 99
greeting, 99

medical terms, 185

obey (related words), 57

Parts of Speech, 33, 196
Passive Infinitive, 217
Passive Voice, 157
Past Continuous Tense, 44
Past Perfect Tense, 11
Past Tense Passive, 159
Plurals, 127
Possessive Adjectives, 9
Possessive Pronouns, 9
post (related words), 58
Present Tense Passive, 158
Pronunciation Drill, 6, 23, 51, 100, 125, 131, 175, 203, 232

quiet (related words), 57

Reflexive Pronouns, 46–9
Related Words, 57

Separate, 58
since and *for*, 169
so, 108
Stevenson, R. L., 78
Stories without Words, 26, 55, 75, 140, 149, 237

the, 195, 196
thought, 93